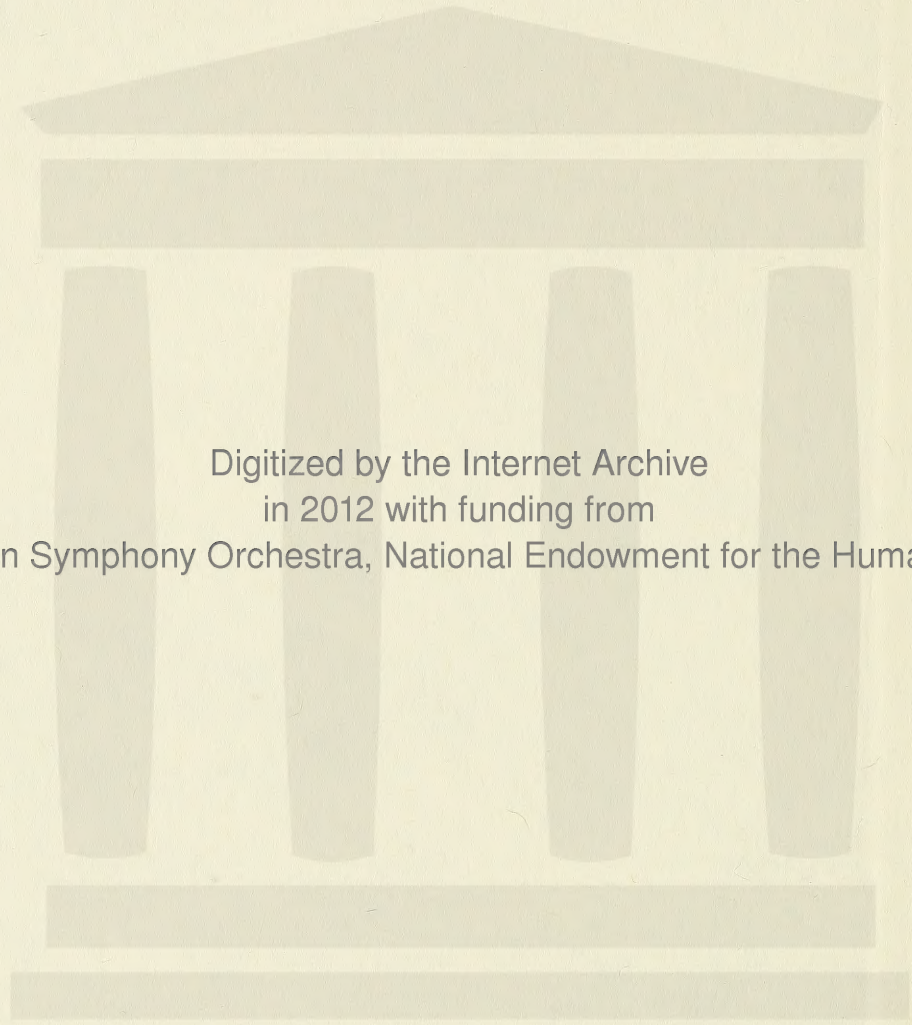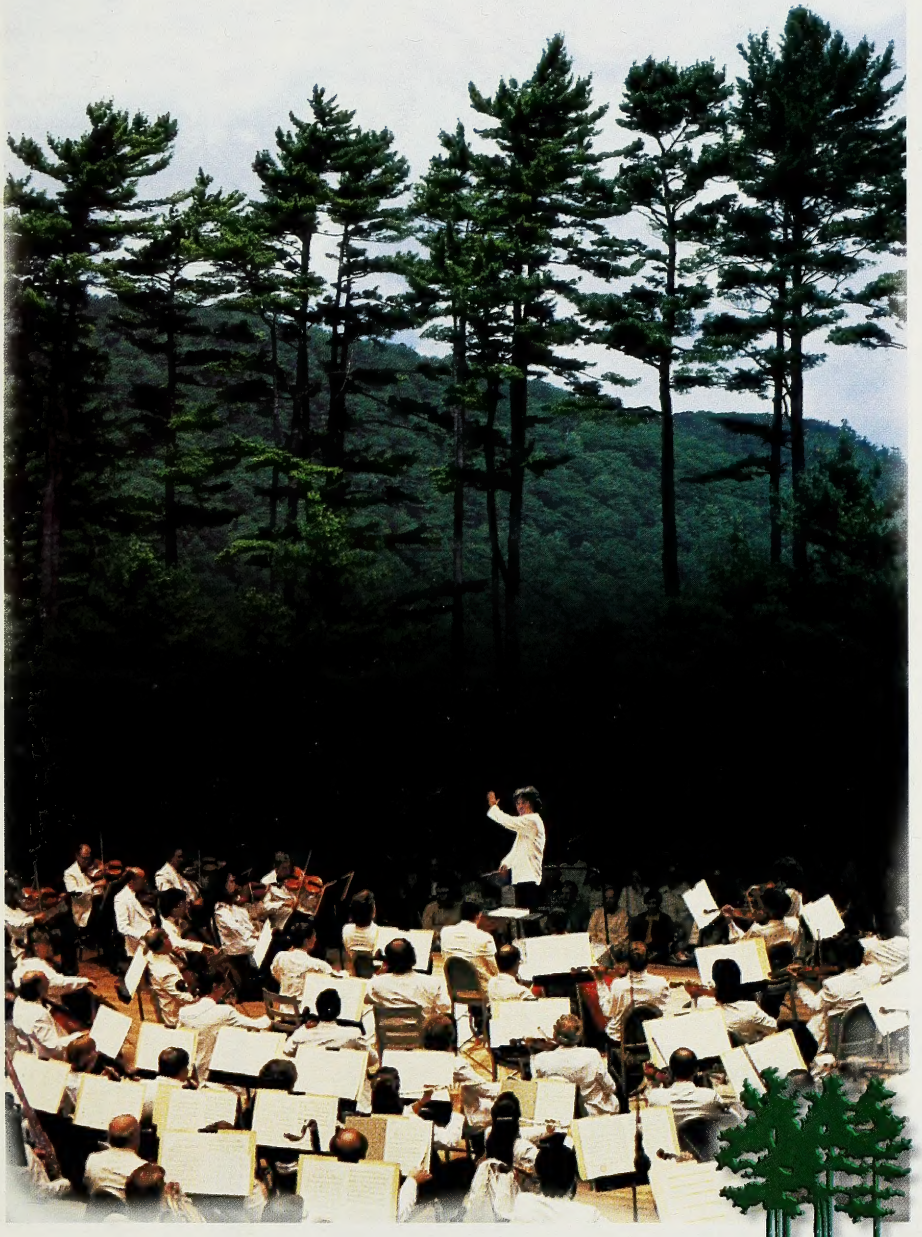


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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their bud-



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

get, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence

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Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a new venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the TMC's new Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. In addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend of jazz has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

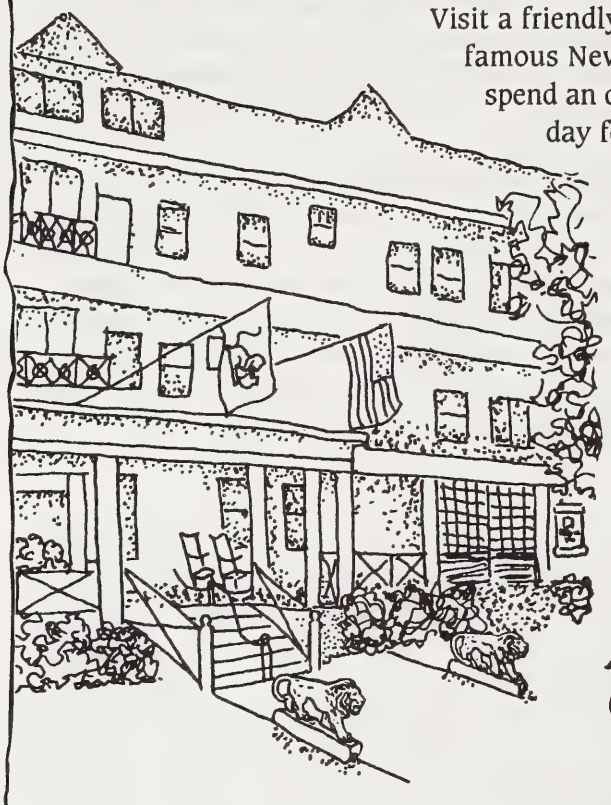
The Tanglewood Music Center

Tanglewood provides much more than a setting for the concerts offered by the Boston Symphony Orchestra. It is also the site of the Tanglewood Music Center, one of the world's most influential centers for advanced musical study, and which has been maintained by the Boston Symphony Orchestra since its establishment in 1940 under the leadership of Serge Koussevitzky. With Leon Fleisher now in his tenth year as its Artistic Director, the Tanglewood Music Center continues to provide a wide range of specialized training and experience for young musicians from all over the world. In 1994, the Tanglewood Music Center entered a new era with the opening of Seiji Ozawa Hall, which—along with its backstage facilities, Green Room, TMC orchestra library, and instrument storage space all located in the Leonard Bernstein Performers Pavilion—now serves as the focal point of the new Leonard Bernstein Campus, which also encompasses the Leon Fleisher Carriage House with chamber music coaching studios and offices; the Aaron Copland Library, in a cottage adjacent to the refurbished carriage house; a new Rehearsal Hall; and additional coaching studios throughout the campus. With the inauguration of Seiji Ozawa Hall and the opening of the Leonard Bernstein Campus last summer, all involved with the Tanglewood Music Center look toward the twenty-first century newly inspired, with a renewed sense of purpose.

The school opened formally on July 8, 1940, with speeches—Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World"—and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which was written for the ceremony and arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music, vocal music, and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in TMC recitals; each summer brings exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the



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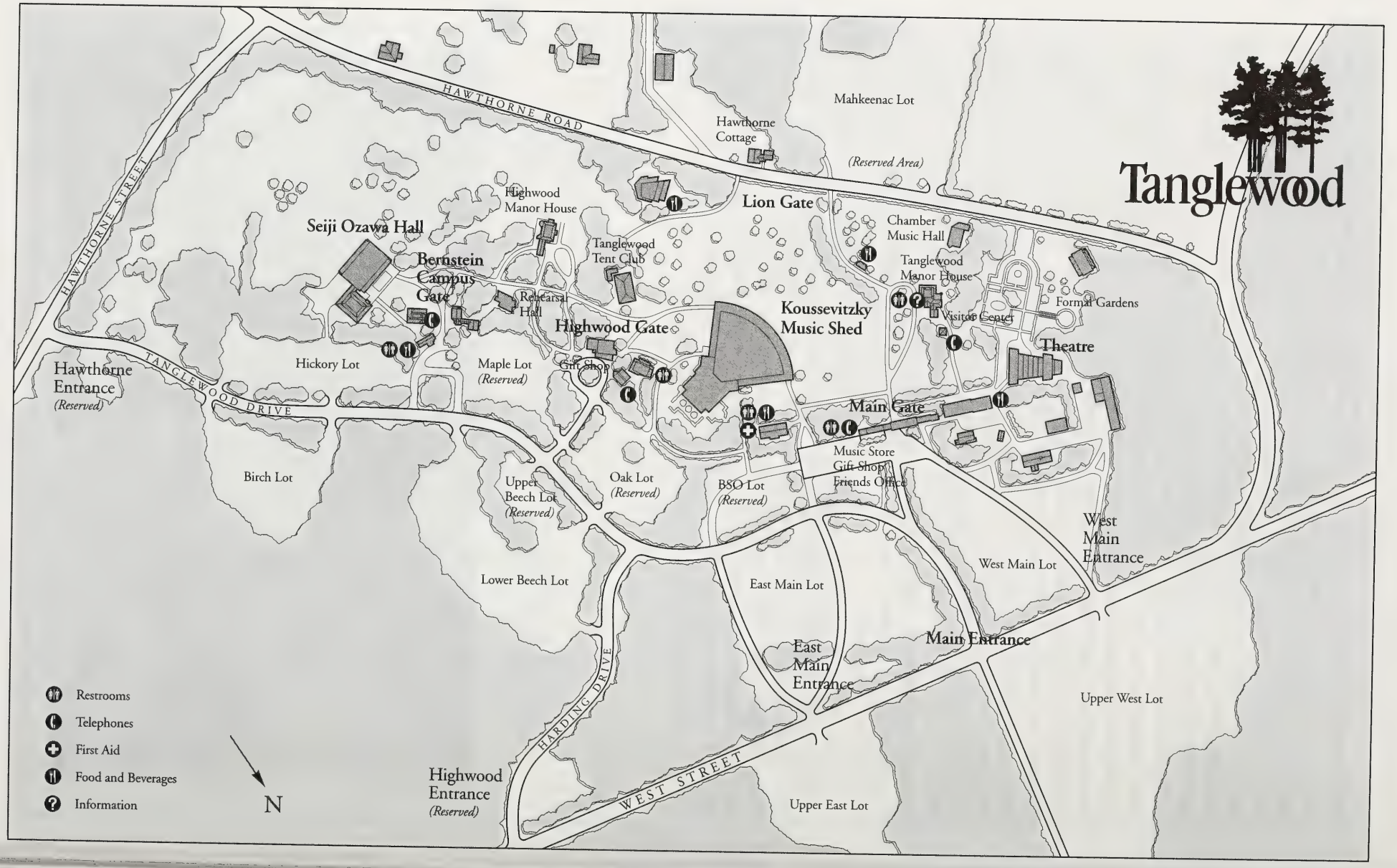
TMC faculty and guest conductors present at Tanglewood to lead BSO concerts. The quality of the TMC Orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of professional careers as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, with that figure constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, singers, and composers. Other courses of instruction include the Conducting Class, from which members are selected for public performmance, and the Phyllis Curtin Seminar for Singers. In 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs that offer individual and ensemble instruction to talented younger musicians, with eleven separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



TMC Artistic Director Leon Fleisher working with the Tanglewood Music Center Orchestra


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Theatre
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Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

Please refrain from smoking, eating, or drinking in the Music Shed and Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals at Tanglewood is prohibited. Video cameras may not be carried into the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

Pagers and watch alarms should be switched off during the concert.

Thank you for your cooperation.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-1940. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on BSO concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Please note that there is a service charge for all tickets purchased by phone.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. The free ticket policy does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $12 and available at the Tanglewood box office.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the areas of the Main Gate and many of the parking areas.

PARKING FOR THE PHYSICALLY HANDICAPPED is available; please ask the parking attendants.

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THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate. PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate or Bernstein Gate for Ozawa Hall events.

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafeterias on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9:30 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a new branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

The Boston Symphony Orchestra and the Tanglewood Music Center
are funded in part by the National Endowment for the Arts,
and by the Massachusetts Cultural Council, a state agency.

Tanglewood Visitor Center

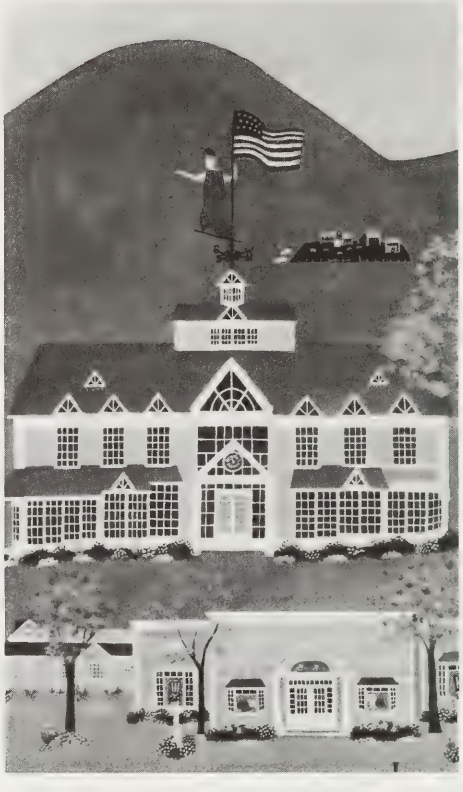
The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Saturday and from noon to 2:30 p.m. on Sunday, with additional hours from 5 p.m. until concert time on Friday and from 6 p.m. until concert time on Saturday. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

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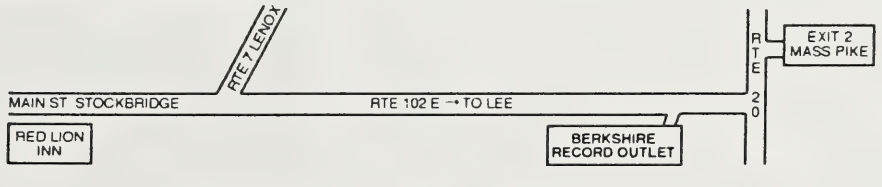
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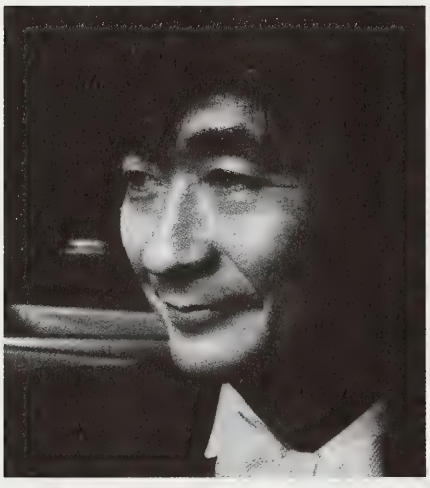
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SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

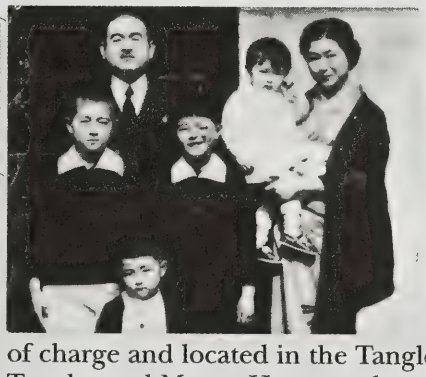
Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January

1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having recently been issued in a three-disc set), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream,* with Kathleen Battle, Frederica von Stade, and members of the Tanglewood Festival Chorus; violin concertos of Bartók and Moret with Anne-Sophie Mutter; concertos by Shostakovich and Schumann with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's opera *Pique Dame,* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem,* with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra,* Prokofiev's *Peter and the Wolf,* and Saint-Saëns' *Carnival of the Animals,* also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

A "Special Focus" Exhibit at the Tanglewood Visitor Center: The Young Seiji Ozawa



Boston Symphony Archives, courtesy of the Ozawa family

In honor of Seiji Ozawa's sixtieth birthday this coming September 1, the Boston Symphony Archives has mounted an exhibit examining his formative years. Mr. Ozawa's childhood in China and Japan and his student years at the Toho School of Music in Tokyo are richly illustrated by family photographs reproduced from Ozawa family scrapbooks. Other aspects of his early career, including his summer as a student at the Tanglewood Music Center in 1960, are documented using materials preserved in the BSO Archives. The exhibit is free of charge and located in the Tanglewood Visitor Center on the first floor of the Tanglewood Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The photograph shows the Ozawa family outside their home in China, c.1940. Seiji Ozawa's parents—Kaisaku and Sakura Ozawa—are pictured with their four children: (from left) Katsumi, Seiji, Toshio, and Mikio (Pon).



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA
1994-95

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Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Associate Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Jerome Rosen

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

§Joseph Conte

§Gerald Elias

Violas

§Charles Pikler (7/3-7/9)

§Steven Dann (7/10-7/23)

§Rebecca Young (7/24-8/27)
Guest Principals
Charles S. Dana chair, endowed in perpetuity in 1970

**Participating in a system of rotated seating*

‡*On sabbatical leave*

§*Substituting, Tanglewood 1995*



Burton Fine
Acting Assistant Principal
Anne Stoneman chair, fully funded in perpetuity
Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
‡Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Susan Culpo

Cellos
Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969
Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and Joanne Dickinson chair
*Jerome Patterson
*Jonathan Miller
*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses
Edward Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Nicolas Tsolainos

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity
§Catherine Payne

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
§Julie Vaverka
Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
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Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Fiirth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
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Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
William Shisler
James Harper

Assistant Conductors
Thomas Dausgaard
David Wroe
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 114th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through the BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players; and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops



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Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-second season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival chorus at Symphony Hall, September 1989

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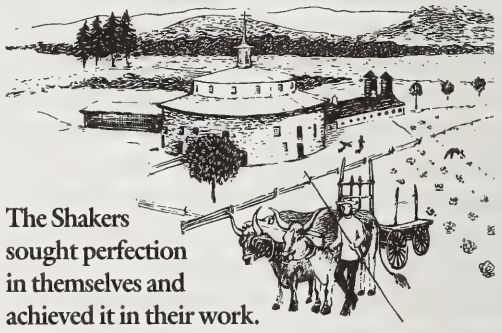
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SEIJI OZAWA HALL
TANGLEWOOD

Friday, June 30, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Richard Svoboda, bassoon
Jules Eskin, cello	Charles Kavalovski, horn
Edwin Barker, double bass	Charles Schlueter, trumpet
Alfred Genovese, oboe	Ronald Barron, trombone
William R. Hudgins, clarinet	Everett Firth, percussion

with GILBERT KALISH, piano and harpsichord
SYLVIA McNAIR, soprano
ELIZABETH OSTLING, flute
MARYLOU SPEAKER CHURCHILL, violin
LAURA PARK, violin
BURTON FINE, viola
ANN HOBSON PILOT, harp
J. WILLIAM HUDGINS, percussion

DEBUSSY — Sonata for flute, viola, and harp

Pastorale: Lento, dolce rubato
Interlude: Tempo di Minuetto
Finale: Allegro moderato ma risoluto

Ms. OSTLING, Mr. FINE, and Ms. HOBSON PILOT

DEBUSSY — *Ariettes oubliées*

C'est l'extase
Il pleure dans mon coeur
L'Ombre des arbres
Chevaux de bois
Green
Spleen

SYLVIA McNAIR, soprano
Mr. KALISH

Baldwin piano

The Boston Symphony Chamber Players can be heard on Nonesuch, DG, RCA, Philips, and New World records.

This concert is funded in part by the National Endowment for the Arts, and by the Massachusetts Cultural Council, a state agency.

Tanglewood
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SEIJI OZAWA HALL
TANGLEWOOD

Friday, June 30, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

We regret that Sylvia McNair is unable to sing in tonight's concert due to laryngitis. Fortunately soprano DOMINIQUE LABELLE is available to appear at very short notice. Please note that the program remains unchanged.

Dominique Labelle



Soprano Dominique Labelle is known for her appearances in opera, concert, and recital. This summer she will sing the role of Arsena in Johann Strauss's *Zigeunerbaron* in concert performances with Kurt Masur and the New York Philharmonic at Avery Fisher Hall, followed by a return engagement with the Houston Symphony in a "Viennese Evening" of works by Johann Strauss and Franz Lehár. In 1994-95 Ms. Labelle appeared as Gilda in *Rigoletto* with Boston Lyric Opera and was soloist in Brahms's *German Requiem* with Franz Welser-Möst and the St. Louis Symphony, in Handel's *Messiah* in Boston, Ann Arbor, and Michigan, and in Honegger's *Jeanne d'Arc au bûcher* under Charles Dutoit's direction with the Philadelphia Orchestra, the Pittsburgh Symphony, and the Montreal Symphony. She also appeared in recital at Boston's Jordan Hall as part of the Bank of Boston Celebrity Series' "Emerging Artists" series. Recent operatic engagements have also included Micaela in *Carmen* with Boston Lyric Opera, Donna Anna in a new production of *Don Giovanni* with the Canadian Opera Company, the Countess in *Le nozze di Figaro* with Virginia Opera and Minnesota Opera, Susanna in *Le nozze di Figaro* with Vancouver Opera, Juliette in *Roméo et Juliette* with Toledo Opera, and Mimi in *La bohème* with Glimmerglass Opera. Ms. Labelle won international attention as Donna Anna in Peter Sellars's production of *Don Giovanni*, which was telecast on PBS and released on home video. She recently appeared with Charles Dutoit and the Montreal Symphony in a televised performance of Berlioz's *Messe solennelle*, and with the Minnesota Orchestra and Eiji Oue singing Mozart's "Ch'io mi scordi di te" as part of that orchestra's "Viennese Sommerfest '94." With the Boston Symphony Orchestra she has sung in performances under Seiji Ozawa of Tchaikovsky's opera *Pique Dame*, which was also recorded for RCA Victor Red Seal. Previous seasons have also brought appearances with the symphony orchestras of Dallas, Toronto, Baltimore, New Hampshire, Anchorage, and New Mexico; with the Boston Pops; at Montreal's Lanaudière Festival, and with the John Oliver Chorale in Boston. A native of Montreal, Canada, Dominque Labelle attended Boston University on a Dean's Scholarship. A winner of the 1989 Metropolitan Opera National Council Competition, she was a 1988 Vocal Fellow at the Tanglewood Music Center.

CHAUSSON — *Chanson perpétuelle*, song, with accompaniment for piano and string quartet

SYLVIA McNAIR
Mr. KALISH; Mr. LOWE, Ms. SPEAKER CHURCHILL, Mr. FINE, and Mr. ESKIN

INTERMISSION

DUTILLEUX — *Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion

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Messrs. GENOVESE, KALISH, BARKER, and HUDGINS

CHAUSSON — *Concert* in D for violin, piano, and string quartet, Opus 21

Décidé
Sicilienne
Grave
Finale

Mr. LOWE, Mr. KALISH; Ms. SPEAKER CHURCHILL, MS. PARK, Mr. FINE, and Mr. ESKIN

NOTES

Claude Debussy
Sonata for flute, viola, and harp

Late in his life Claude Debussy planned a large chamber music project to consist of six sonatas, of which only the first three were actually composed. So sure was he of the overall scope of his plan, however, that the three completed works were published under the title *Six Sonates pour divers instruments.* Sonata No. 1 was for cello and piano, No. 2 for flute, viola, and harp, and No. 3 for violin and piano. The manuscript of this last work contained a brief note looking forward to the next item in the series: "The fourth will be for oboe, horn, and harpsichord"—but no fourth sonata was ever completed. (If Debussy had indeed finished a work with such unusual scoring, he would have been among the handful of musicians—along with Falla and Poulenc—who contributed to the revival of the harpsichord early in the century.) The projected fifth sonata would have been for trumpet, clarinet, and bassoon, while the sixth was to have been the largest of all, combining all the instruments previously employed plus a double bass for a large concerted piece.

This second of the completed sonatas—for flute, viola, and harp—was completed in the fall of 1915. It received a private first performance at the home of the publisher

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Durand on December 10, 1916, and a first public performance at a charity concert on March 9, 1917. The composer's last years were darkened by the continuing war, and as he heard performances of his latest works, he wrote to his friends deprecating them. After the private performance of the present sonata, he wrote to Robert Godet to say, "It is the music of a Debussy whom I no longer know. It is frightfully mournful, and I don't know whether one should laugh or cry—or both." His friend responded in a letter full of encouragement, assuring Debussy that there was not such a gulf between his old and new music as the composer thought. "Sometimes, while your forward march relentlessly progresses, something causes you to glance backwards, and it seems to me that your second 'French Sonata' represents one of those retrospective glances thanks to which the development of your genius remains all of a piece. In looking back to one's youth one does not see the familiar scene again, for the viewpoint has changed."

Debussy had originally planned to write this sonata for flute, oboe, and harp, but a stroke of inspiration suggested the viola instead of the oboe as an effective way of mediating between woodwind and plucked strings. Melodic ideas are stated in the various instruments in a free-sounding form and recur in a different order, sometimes with, sometimes without much variation. Though there is some passing of material from one instrument to another, each of the three instruments for the most part retains its own special melodic character, so that we hear three very gallic personages participating in an elegant discourse.

Claude Debussy
Ariettes oubliées

The lovely group of songs known as *Ariettes oubliées* ("Forgotten little arias") was published in its present form in 1903 with a dedication to the singer who had created the principal female role in the composer's only completed opera: "To Miss Mary Garden, unforgettable Mélisande, this music (already a little old) [is dedicated] in affectionate and grateful homage." The phrase "a little old" refers to the fact that the six songs had already appeared in print fifteen years earlier, under the somewhat clumsier title "*Ariettes, Paysages belges, et Aquarelles*" ("Little arias, Belgian landscapes, and Watercolors"). All six of the songs are settings of the poetry of Paul Verlaine, whose work exerted a powerful influence on the young Debussy.

Though most listeners think of Debussy primarily as a composer of orchestral music (with his one opera as a unique and magnificent excursion into a different field), it was song that predominated in his early years as a composer, in part because of his sensitivity to literature, in part because he was hired, in 1880, as the accompanist to a teacher of singing, Mme. Moreau-Sainti, and in part because of his interest in Marie-Blanche Vasnier, an educated woman with an excellent voice, to whom he dedicated a number of songs which she at once performed. These were mostly settings of conventional love poems by relatively unimportant poets, though they no doubt had the added attraction of subtly conveying messages that the young and impoverished musician could hardly have uttered directly.

One advantage of song composition to a young composer is that it encourages him to experiment with expressive ideas to project the specific emotional quality of a poem, thus developing musical approaches that can be used at a later time in purely abstract music. Debussy took full advantage of this opportunity. Of the eighty-odd songs composed between 1875 and 1915, he wrote nearly half of them in the first decade of that forty-year period. And if there was any single influence that encouraged him to spread his wings in search of richer and more complex emotional ground, it was the poetry of Verlaine, which Debussy chose for almost a quarter of his song output. Verlaine's verses were filled with a subtle sensuousness, delicacies of meter and rhyme to which Debussy responded with his own increasingly refined and

delicate touch. It was in songs like the *Ariettes* of 1888, the *Trois Mélodies* of 1891, and the *Fêtes galantes* of 1892 (a second group followed in 1904), all to Verlaine texts, that Debussy achieved his maturity of style.

Four of the *Ariettes oubliées* bear an epigraph, a literary comment on a literary text chosen for musical setting. These are reproduced with the texts below (even though Debussy did not set them to music) because he clearly felt them to be a part of the conception, of the way the songs were to be understood by singer and listener. **C'est l'extase** is almost a recitative, unfolding quietly over the rich ninth-chords, and only occasionally blossoming into an arc of song. **Il pleure dans mon coeur** bears an epigrammatic line quoted from Rimbaud, possibly intended to call explicitly to mind the tormented relationship between Verlaine and Rimbaud, who had made a dramatic flight to England together (Verlaine deserting his wife in the process), only to have a falling-out that led to a fight with knives and Verlaine's later imprisonment for the attempted murder of the other poet. The child Debussy had known Verlaine's mother-in-law at the time of the incident and must have been fully aware of the situation. This song, in which the names of the two poets are linked, evokes an aching sadness for things past, but not forgotten. **L'Ombres des arbres** is an ironic play on the difference between image and reality, heightened by the taunting verse of Cyrano de Bergerac quoted in the epigram, making fun of a nightingale that sees its reflection in the river and thinks it is drowning. **Chevaux de bois** was the earliest of the songs to be composed; it offers a vivid, detailed picture of the goings-on at a Belgian country fair (this is the song that was the "Belgian landscape" of the original publication). Verlaine wrote the poem during a period of utterly irresponsible pleasure during his flight with Rimbaud. The last two songs (the "watercolors" of the first publication) offer two contrasting moods, **Green** being joyously fresh and tender, a song of love's quiet confidence, while **Spleen** is the opposite, depicting a passion that is not sure of itself or the constancy of its object. The voice, in almost a recitative style, gives an expressive reading of the poem, almost as if spoken by a great actor, while the piano reiterates an obstinately recurring theme suggesting the singer's obsession.

ARIETTES OUBLIEES

C'est l'extase

Le vent dans la plaine
Suspend son haleine.
—Favart

C'est l'extase langoureuse,
C'est la fatigue amoureuse,
C'est tous les frissons des bois
Parmi l'étreinte des brises,
C'est, vers le ramures grises,
Le choeur des petites voix,
Ô le frêle et frais murmure,
Cela gazouille et susurre,
Cela ressemble au cri doux
Que l'herbe agitée expire.
Tu dirais, sous l'eau qui vire,—

Le roulis sourd des cailloux,
Cette âme qui se lamente
En cette plainte dormante,
C'est la nôtre, n'est-ce pas?
La mienne, dis, et la tienne
Dont s'exhale l'humble antienne,
Par ce tiède soir, tout bas.

It is ecstasy

The wind over the plain
is holding its breath.
—Favart

This is languorous ecstasy,
this the fatigue of love,
this all the stirring of the forest
while the breezes embrace them;
this, among the gray foliage,
a choir of young voices,
oh! the fragile, fresh murmuring!
It twitters and whispers,
it resembles the soft cry
that the swaying grass emits.
You would say, as if under swirling waters
the silent rolling of pebbles,
this soul that laments,
in this drowsy lament,
It is ours, isn't it?
Mine, yes, and yours,
a humble antiphon breathed
on this warm evening, very softly.

Il pleure dans mon coeur

Il pleure doucement sur la ville.
—Rimbaud

Il pleure dans mon coeur
Comme il pleut sur la ville.
Quelle est cette langueur
Qui pénètre mon coeur?
Ô bruit doux de la pluie
Par terre et sur les toits!
Pour un coeur qui s'ennuie,
Ô la bruit de la pluie!
Il pleure sans raison
Dans ce coeur qui s'éccoeure.
Quoi! nulle trahison?
Ce deuil est sans raison?
C'est bien la pire peine,
De ne savoir pourquoi!
Sans amour et sans haine,
Mon coeur a tant de peine.

It weeps in my heart

It rains lightly over the city.
—Rimbaud

It weeps in my heart
as it rains on the town.
What is this languor that
pierces my heart?
O soft sound of the rain
on the ground and on the roofs!
For a wearied heart,
O the sound of the rain!
It weeps without reason
in the sickened heart.
What? No betrayal?
This grief has not reason to be?
It is to be sure the worst sorrow,
never to know why,
without love and without hatred,
my heart is so sad.

L'Ombre des arbres...

Le rossignol qui du haut d'une branche se regarde dedans, croit être tombé dans la rivière. Il est au sommet d'un chêne et toute fois il a peur de se noyer.
—Cyrano de Bergerac

L'ombre des arbres dans la
rivière embrumée
Meurt comme de la fumée,
Tandis qu'en l'air, parmi les ramures
réelles,
Se plaignent les tourterelles.
Combien, ô voyageur, ce paysage blême
Te mira blême toi-même,
Et que tristes pleuraient dans les hautes
feuillées,—
Tes espérances noyées.

The shadow of the trees...

The nightingale, from a high branch, sees himself below, believes he has fallen into the river. He is at the top of an oak tree and yet fears that he will be drowned.
—Cyrano de Bergerac

The shadow of the trees in the
misty river
fades like smoke,
while in the air, among the
real branches,
the turtledoves lament.
How much, O voyager, this pale landscape
reflected your own pallor,
and how sadly wept, among the
high leaves,
your drowned expectations.

Chevaux de bois

Par Saint Gilles
Viens nous en
Mon agile
Alexan.
—V. Hugo

Tournez, tournez, bons chevaux de bois,
Tournez cent tours, tournez mille tours,
Tournez souvent et tournez toujours,
Tournez, tournez au son des hautbois.
L'enfant tout rouge et la mère blanche,
Le gars en noir et la fille en rose,
L'une a la chose et l'autre a la pose,

Merry-go-round

By Saint Gilles
Come to us,
my agile
Alexan
—V. Hugo

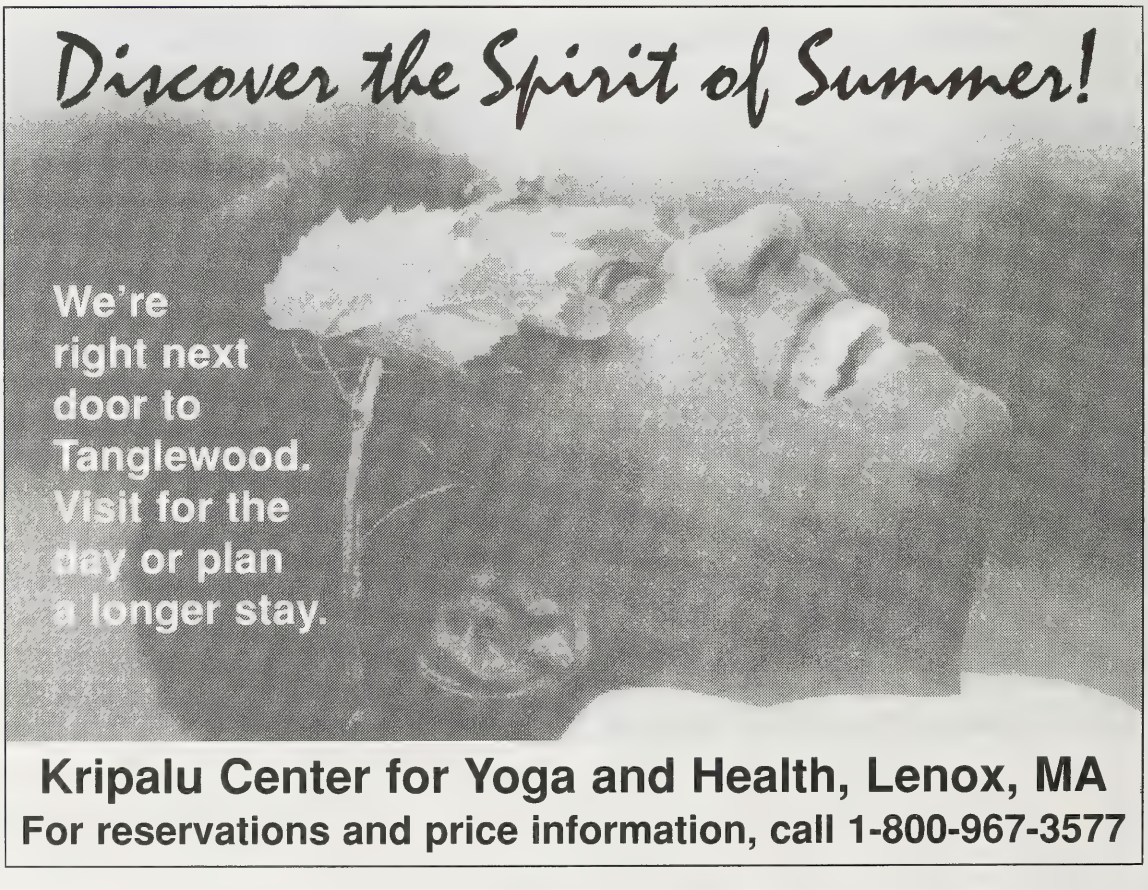
Turn, turn, good wooden horses,
turn a hundred times, a thousand,
turn often, and turn forever,
turn, turn, to the sound of the oboe.
The child in red and the mother in black,
the fellow in black, and the girl in pink,
one natural, the other posing,

Please turn the page quietly.

Chacun se paie un sou de dimanche.
Tournez, tournez, chevaux de leur coeur,
Tandis qu'autour de tous vos tournois
Clognote l'oeil du filou sournois.
Tournez au son du piston vainqueur!

C'est étonnant comme ça vous soûle,
D'aller ainsi dans ce cirque bête:
Riens dans le ventre et mal dans la tête
,
Du mal en masse et du bien en foule;
Tournez dadas, sans qu'il soit besoin
D'user jamais de nuls éperons
Pour commander á vos galops ronds.
Tournez, tournez sans espoir de foin,
Et dépéchez, chevaux de leur âme,
Déjà voici que sonne à la soupe
La nuit qui tombe et chasse la troupe
De gais beveurs, que leur soife affame.
Tournez, tournez! Le ciel en velours
D'astres en or se vêt lentement,
L'Eglise tinte un glas tristement.
Tournez au son joyeux des tambours,
tournez.

each one pays a penny on Sunday.
Turn, turn, steeds of their heart,
while around all your turning
flickers the glance of the sly rogue.
Turn to the sound of the victorious
cornet!
It is astonishing how that dazzles you,
to go like that in this stupid circus;
nothing in the stomach, an ache in the
head,
a lot of bad and a crowd of goods;
turn, hobbyhorses, without any need
ever to use any spurs
to control your circular gallops.
Turn, turn, without hope of hay,
and hurry, steeds of their soul,
already the supper bell rings,
night falls and disperses the crowd
of gay drinkers, dry from their thirst.
Turn, turn! The sky of velvet
slowly dresses itself in golden stars,
the church tolls a sad knell.
Turn to the joyous sound of the drums,
turn!



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Green

Voici des fruits, des fleurs, des feuilles et
des branches,
Et puis voici mon coeur, qui ne bat que
pour vous.
Ne le déchirez pas avec vos deux mains
blanches,
Et qu'à vos yeux si beaux l'humble présent
soit doux.
J'arrive tout couvert encore de rosée,
Que le vent du matin vient glacer à mon
front,
Souffrez que ma fatigue à vos pieds
reposée,
Rêve des chers instants qui la délasseront.

Sur votre jeune sien, laissez rouler ma tête,
Toute sonore encore de vos dernier
baisers;
Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous
reposez.

Green

Here are fruits, flowers, leaves, and
branches,
and here is my heart, which beats only for
you.
Do not tear it apart with your two white
hands,
and to your lovely eyes may this humble gift
seem sweet.
I arrive all covered with dew,
which the morning wind turns to frost on
my brow.
Let me lie, exhausted, at your feet,

to dream of the cherished moments that
will revive me.
On your sweet bosom let me rest my head,
still resounding with your last
kisses;
let it be calmed after that sweet storm,
and let me sleep a while, while you are
resting.

Spleen

Les roses étaient toutes rouges,
Et les lierres étaient tout noirs.
Chère, pour peu que tu te bouges,
Renaissent tous mes désespoirs.
Le ciel était trop bleu, trop tendre,
La mer trop verte et l'air trop doux;
Je crains toujours, ce qu'est d'attendre,
Quelque fuite atroce de vous!
Du houx à la feuille vernie,
Et du luisant buis je suis las,
Et de la campagne infinie,
Et de tout, fors de vous. Hélas!

—Paul Verlaine

Spleen

The roses were all red,
and the ivies were all black.
Dear one, with your last slight movement,
all my despair has been reborn.
The sky was too blue, too delicate,
the sea too green, and the air too sweet;
I fear always—it is to be expected—
some capricious flight of yours!
Of the holly with the vanished leaf,
and of the shiny boxwood, I grow weary,
and of the infinite countryside,
and of everything, except you. Alas!

—translations by S.L.



Ernest Chausson
Chanson perpétuelle, Opus 37

The very last song that Ernest Chausson penned in his tragically truncated life is also one of the most expressively satisfying, and one that most causes us to lament the cycling accident that took his life the year following its composition in 1898. Charles Cros's rather conventional text gives plenty of leeway for the composer's elegant, noble expression of love as confessed to an absent sweetheart. The accompaniment states a phrase in the minor mode that recurs perpetually under the vocal line, even as the singer's passion is perpetually in the forefront of her thoughts. Chausson composed three different versions of the accompaniment: for piano solo, piano with string quartet, and orchestra.

Chanson perpétuelle

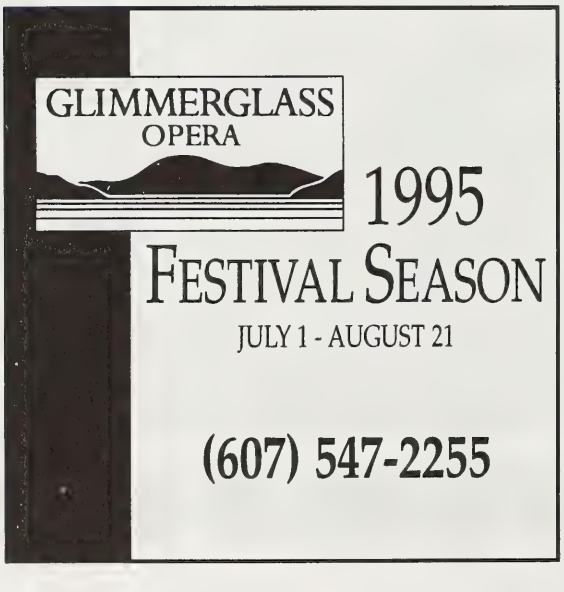
Bois frissonants, ciel étoilé
Mon bien aimé s'en est allé
Emportant mon coeur désolé.
Vents, que vos plaintives rumeurs,
Que vos chants, rossignol charmeurs,

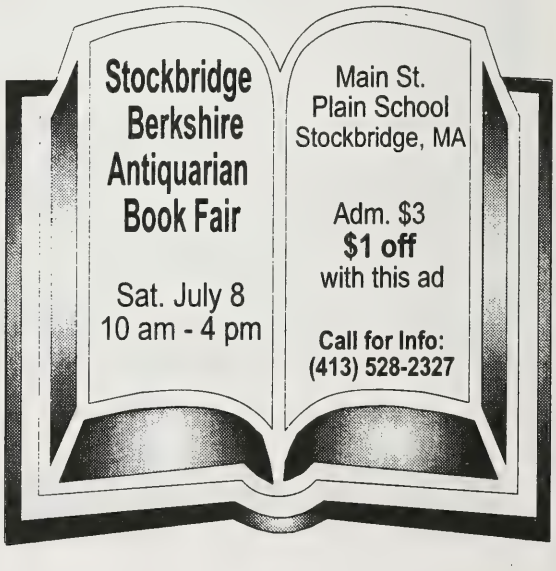
Aillent lui dire que je meurs.

Le premier soir qu'il vint ici
Mon âme fut à sa merci;
De fierté je n'eus plus souci.
Mes regards étaient pleins d'aveux,
Il me prit dans ses bras nerveux
Et me baisa près des cheveux
J'en eus un grand frémissement.
Et puis je ne sais plus comment
Il est devenu mon amant.
Je luis disais: Tu m'aimeras
Aussi longtemps que tu pourras.
Je ne dormais bien qu'en ses bras

Eternal Song

Trembling woods, star-filled sky,
my beloved has gone away
taking with him my desolate heart.
Winds, let your plaintive sighs,
and let your songs, enchanting nightingales,
fly to him to say that I die of love.
The first evening that he came here
my soul was at his mercy;
to pride I gave no further thought.
My glances expressed consent.
He took me in his strong arms
and kissed my brow,
at which I trembled greatly,
And then—I know not how—
he became my lover.
I said to him: You will love me
as long as you can.
I did not sleep well but in his arms,





Mais lui, sentant son coeur éteint,	but he, feeling his heart grow cold,
S'en est allé l'autre matin	left the other morning
Sans moi dans un pays lointain.	without me for a distant land.
Puisque je n'ai plus mon ami	Since I no longer have my love,
Je mourrai dans l'étang parmi	I shall die in the pond among
Les fleurs sous le flot endormi;	the flowers beneath the still waters;
Sur le bord arrivée, au vent	arriving at the pool's edge, to the wind
Je dirai son nom en rêvant	I shall speak his name, thinking back
Que là je l'attendis souvent,	how just there I often awaited him,
Et comme en un linceul doré,	and as in a gilded shroud
Dans mes cheveux défaits, au gré	with my hair let down,
Du vent je m'abondonnerai,	I shall abandon myself to the wind's will.
Les bonheurs passés verseront	Past happinesses will pour forth
Leur douce lueur sur mon front	their sweet light on my face,
Et les joncs verts m'enlaceront	and the green rushes will embrace me,
Et mon sein croira, frémissant	and my breast will feel, trembling,
Sous l'enlacement caressant,	at this enfolding caress,
Soubir l'étreinte de l'absent!	the embrace of the absent lover.

—Charles Cros

Henri Dutilleux

Les Citations, Diptych for oboe, harpsichord, double bass, and percussion

---

Though one of the most respected of contemporary composers, and the composer-in-residence at Tanglewood this summer, Henri Dutilleux (born January 22, 1916, in Angiers, France) remains relatively little known. He is a careful, fastidious worker, never eager to rush the completion of a piece, and he has destroyed a number of his earlier compositions that, to his mind, too strongly reflected the youthful influence of Ravel in particular. Thus, oddly enough for a composer approaching fourscore years, his reputation is based almost entirely on a handful of pieces composed since the Second World War: the piano sonata of 1947, two symphonies (1950 and 1958-59, the second of which was commissioned by the Boston Symphony Orchestra for its 75th anniversary), *Métaboles*, a cello concerto, a violin concerto, and, increasingly in recent years, chamber compositions. A new orchestral work—a second Boston Symphony commission—is currently in progress.

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The music that eventually became *Les Citations* began to grow at the Aldeburgh Festival in June 1985, when Dutilleux was composer-in-residence there. He wrote a short tribute to tenor Peter Pears, co-founder with Benjamin Britten of the Aldeburgh Festival, for Pears's seventy-fifth birthday. This small piece, for oboe, harpsichord, and percussion, was called *For Aldeburgh 85*. Soon afterward Dutilleux expand-

ed the piece, especially by the addition of a bass instrument to extend its range and sonority.

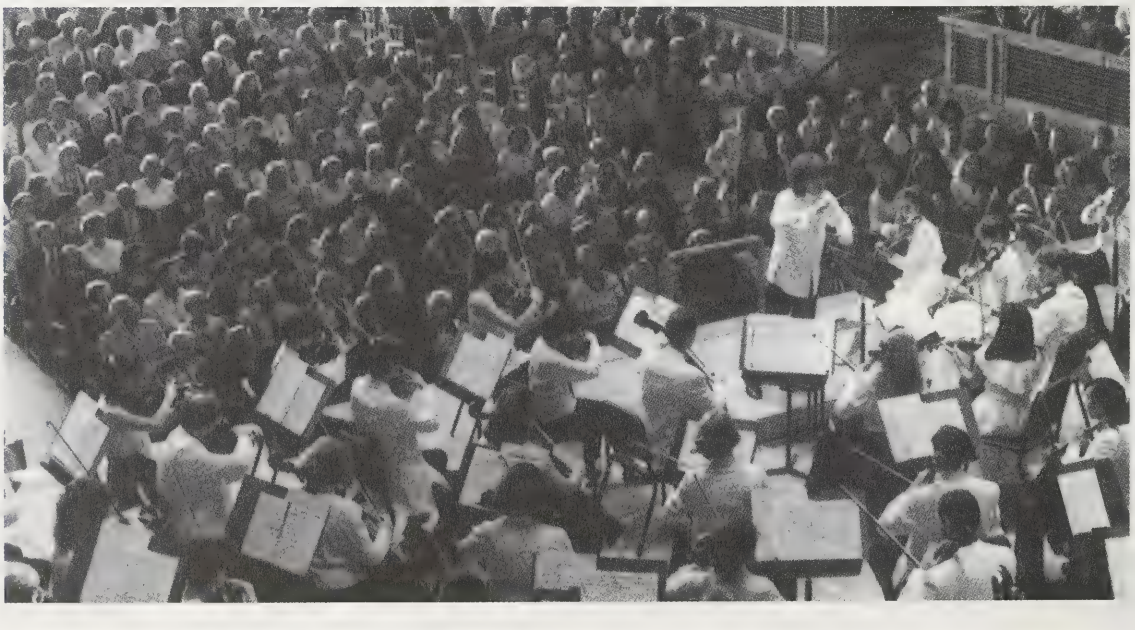
This revision took place in June 1990, five years after the original impetus for the work. That month was the fiftieth anniversary of the death of the composer and organist Jehan Alain, "who," as the composer wrote, "met with a heroic end on 20 June 1940 in the course of a voluntary reconnaissance mission during the defense of Saumur." In his musical tribute to the memory of Alain he quoted a theme by Alain and combined it with a figure attributed to the sixteenth-century composer Clément Janequin, a figure that Alain had already used in one of his own organ works. "Even in the first section I had already quoted a brief excerpt from Britten's *Peter Grimes* in homage to Peter Pears, who had created the title role. From that moment onward, the title of this diptych—*Les Citations*—seemed the obvious one to choose."

Ernest Chausson

Concert in D for violin, piano, and string quartet, Opus 21

Ernest Chausson, a serious-minded but reserved member of the circle of César Franck Franck, had begun to establish a career for himself based largely on songs and other miniature works. Highly dissatisfied and determined to write something on a large scale, he began work in 1889, when he was thirty-four, on a symphony. This proved a difficult piece to finish, and—typically—he complained in letters to his friends that he was blocked, that he could think of no musical ideas capable of development. Somehow Mozart's *Magic Flute* came to his aid; he found himself immersed in the work, charmed by its utter freshness, which somehow unlocked the barriers that had prevented him from finishing his own, very different piece. The Symphony was finished and performed in Paris, where the critics asserted that it could not be analyzed because it had "nothing in it," a common reaction to any music coming from the Franck circle.

But despite his generally pessimistic outlook, Chausson had already begun sketching another major work while still finishing the symphony. This was for the unique combination of solo piano, solo violin, and string quartet—a kind of *concerto grosso* in the modern manner. He thus entitled this piece—which might otherwise have been called a "sextet"—simply "*Concert*," the French word for concerto. By this he did not mean that the solo instruments attempt to overpower the "orchestra" (consisting of



the string quartet), but simply that they all take part together in the music-making. Typically, he was unsure of himself and referred to the work in his letters with invectives. And when he finally finished the score, he wrote at the bottom of the last page, "*Encore une oeuvre ratée!*" ("Another failure!").

Yet the *Concert* was to prove a heartening success when it was performed, not in Paris, with its stodgy anti-Franckist critics, but in Brussels. Chausson dedicated the score to the great violinist Eugène Ysaÿe, a man as hearty and outgoing as Chausson himself was reserved, and a good friend of the Franck circle. Obviously the composer hoped that Ysaÿe would be interested enough to perform the work, and in this he was not disappointed. It was a near thing, though. Rehearsals were already underway when the pianist declared that his part was unplayable. Chausson was then on the Riviera. His friend Vincent d'Indy had taken upon himself the responsibility of getting the *Concert* performed. He wrote, "Chausson counts absolutely on the performance, it will be the ultimate disillusion for him, he will leave for Algeria and never return!"

Fortunately a young Parisian pianist was found capable of learning the part quickly, and with Ysaÿe as violinist, Auguste Pierret as pianist, and the Crickboom Quartet, Chausson's *Concert* had its first performance on March 4, 1892. It was the first time in his life that he heard one of his major works performed by outstanding artists committed to the piece. After returning to Paris, he wrote a letter of thanks to the performers: "I scarcely know myself since my return from Brussels; I have never been so lighthearted and happy and I cannot think of you all without emotion. I feel that I am going to do far better work than before, and it is to you that I shall owe this."

The *Concert* is cast in four movements of strongly varying character. It is not surprising that a pupil of Franck should base a piece on a single tiny motive; the first three notes heard in the piano (D, A, E) make up the core of the entire composition. The first movement is an elaborate structure of themes growing out of the motto and presented in exquisitely varied textures. The Sicilienne of the second movement is of a slightly archaic cast, based entirely on the halting melody heard at the outset. The third movement (*Grave*) is foreboding and resigned in mood, to which the finale provides a striking contrast in its energy and animation.

—Notes by Steven Ledbetter



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MOZART — String Quartet No. 17 in B-flat, K.458, *Hunt*
Allegro vivace assai
Menuetto: Moderato; Trio
Adagio
Allegro assai

DUTILLEUX — *Ainsi la nuit,* for string quartet
I. Nocturne
II. *Miroir d'espace* ("Mirror of space")
III. Litanies
IV. Litanies 2
V. Constellations
VI. Nocturne 2
VII. *Temps suspendu* ("Time suspended")

INTERMISSION

DEBUSSY — String Quartet in G minor, Opus 10
Animé et trés décidé
Assez vif et bien rythmé
Andantino, doucement expressif
Très modéré

NOTES

Wolfgang Amadé Mozart
String Quartet No. 17 in B-flat, K. 458, *Hunt*

In 1781 Haydn composed six string quartets, published the following year as Opus 33, which he cheerfully asserted were in an entirely new style. The works were instantly popular; they have marked, for some critics, the real beginning of the mature Classical era. Few composers had the genius to challenge Haydn's supremacy in the field of the string quartet. One who did, though, almost certainly learned his craft from the ever-growing series of masterpieces that was coming from Haydn's pen. Mozart met Haydn for the first time in December 1781, though he had, of course, known and loved Haydn's music for years. A close friendship formed immediately, one that ended only with Mozart's premature death ten years later. Each profoundly admired the other. By the end of 1782, Mozart began to demonstrate his veneration for Haydn in his G major quartet, K.384, which represented a marked advance over his earlier chamber works.

The following April, Mozart wrote to the Parisian publisher Joseph Sieber *père*, to offer him a set of three piano concertos. He remarked in passing, "Since I wrote those piano concertos, I have been composing six quartets..." His remark comes as a surprise, since he had as yet completed only one quartet, and he was not to finish the entire set until January 1785. But his reference to six quartets suggests that he wanted to turn out a full set, just as Haydn had done, in the then-standard grouping of six works to make up a full opus. At some point during the composition of the set, Mozart evidently decided to dedicate them to Haydn, but he wanted to wait until the work was complete before making any of the quartets public. He completed the last two of the six quartets, one in A major (K.464) and one in C major (K.465), just four days apart, on January 10 and 14, 1785. On January 15 he performed the quartets (possibly only the first three of the set) before Haydn and a few friends. On February 12, Mozart's father Leopold was visiting from Salzburg. Haydn came to call at Mozart's lodgings, where he heard once again the last three of the quartets. On that evening Haydn made his famous and generous tribute, proudly recorded by Leopold in a letter to his wife: "I tell you before God, as I am an honest man, that your son is the greatest composer whom I know personally or by name; he has taste, and over and above that the greatest knowledge of the science of composition."

The published edition bears Mozart's homage to Haydn, whom he addresses as "O great man and my dearest friend," offering him "these six children of mine... the fruit of long and laborious endeavor." This is a far cry from our normal image of Mozart as the fluent natural genius turning out masterpieces almost as fast as he can write them down. But the manuscripts reveal that he indeed put hard work into these pieces, with many false starts and second thoughts. It took him a long time to absorb the lesson of Haydn's Opus 33—the relaxed conversational air that conceals a remarkably taut structure, the simultaneous elaboration of four parts, none of which can dominate or drop out for long.

Mozart composed the six "Haydn" quartets in two groups of three, with a gap of about sixteen months between the end of the first group and the beginning of the second. The *Hunt* is the first in the latter group, completed on November 9, 1784. Although Mozart did not authorize the nickname (suggested by the 6/8 lilt and the horn-call character of the theme that opens the quartet), it serves the useful purpose of distinguishing this quartet from a later one, K.589, in the same key of B-flat.

One of the most charming features of this lovable quartet is the rhythmic diversity with which Mozart imbues it. Each section of the opening movement's sonata form structure has a characteristic variant of the 6/8 pattern, with touches of syncopation and cross-rhythms to provide punctuation and further variety. At the same time, he changes textures rapidly and flexibly, from the full four-part complement to a lively



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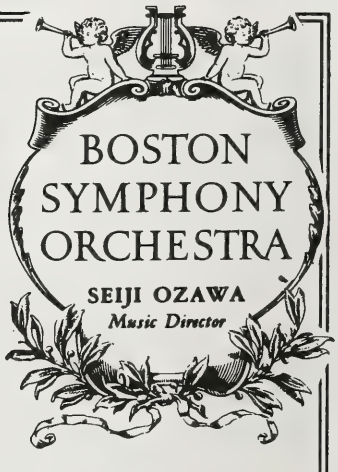
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The Menuetto is urbane, elegant, and simple, with just enough surprises—accents on weak beats, sudden melodic leaps—to give character to its essential *savoir faire* and to hint at deeper feelings. The slow movement is the only one in the six quartets dedicated to Haydn to bear the marking Adagio. Given the lively surroundings, its air of calm, grand serenity is all the more striking. Yet within this quiet realm, and using the simplest possible means, Mozart creates an intense climax that finds its release in the return of the opening theme.

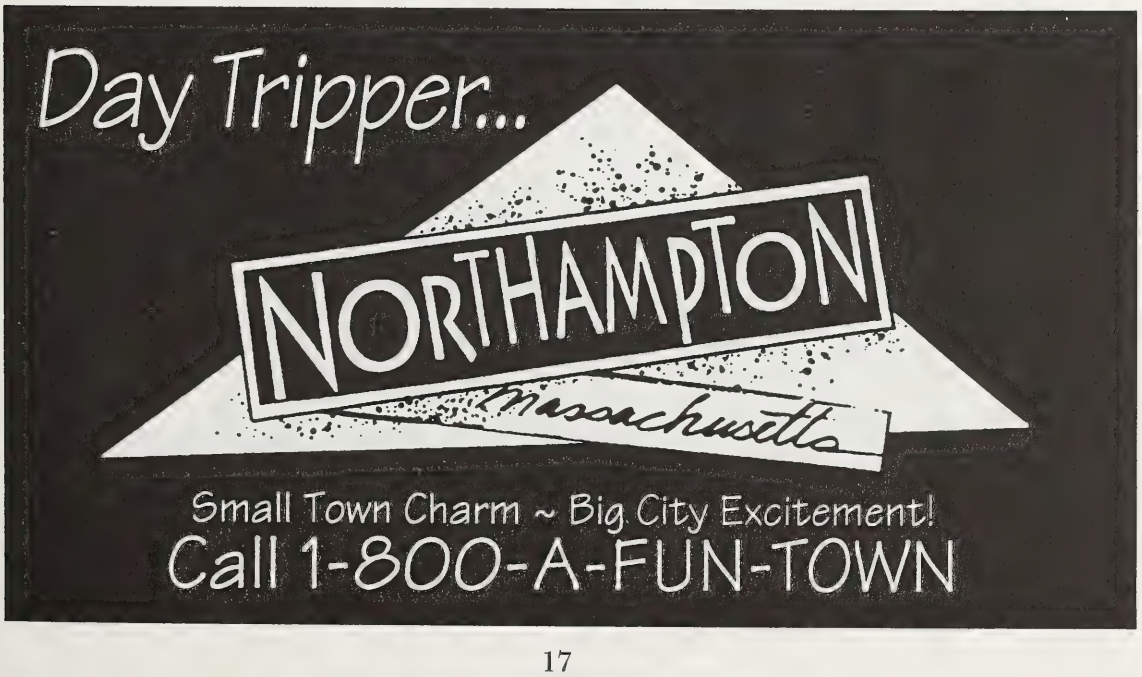
The final movement returns to the boisterous cheeriness of the opening. It is based on a simple four-square theme that is utterly direct and immediate—very much like the tunes of folk character that Haydn liked to use in his finales. And, like Haydn, Mozart puts it through its paces without ever falling into a monotony that is potentially present in its foursquare shape. Mozart and Haydn had very different musical personalities, but this finale is—no doubt intentionally—one of the most Haydnesque passages that Mozart ever wrote, and a fitting tribute to his great friend.

Henri Dutilleux

Ainsi la nuit, for string quartet

Though one of the most respected of contemporary composers, and the composer-in-residence at Tanglewood this summer, Henri Dutilleux (born January 22, 1916, in Angiers, France) remains relatively little known. He is a careful, fastidious worker, never eager to rush the completion of a piece, and he has destroyed a number of his earlier compositions that, to his mind, too strongly reflected the youthful influence of Ravel in particular. Thus, oddly enough for a composer approaching fourscore years, his reputation is based almost entirely on a handful of pieces composed since the Second World War: the piano sonata of 1947, two symphonies (1950 and 1958-59, the second of which was commissioned by the Boston Symphony Orchestra for its 75th anniversary), *Métaboles*, a cello concerto, a violin concerto, and, increasingly in recent years, chamber compositions. A new orchestral work—a second Boston Symphony commission—is currently in progress.

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scaffolding, with an evident predilection for the spirit of variation. Further, a penchant towards a certain type of sonority (with priority given what might be called 'the joy of sound'). Again, an avoidance of so-called program music, or indeed of any music containing a message, even though I do not of course deny in our art a meaning of a spiritual order. And finally, at a more technical level, the absolute necessity of *choice*, of economy of means."

Ainsi la nuit is an excellent illustration of these comments. The titles of the seven movements suggest some kind of program, of mystical character, which Dutilleux expresses particularly in the quality of sound. As a whole the quartet is an extended variation form, the material growing and developing movement by movement, with constant allusions to what has passed and anticipations of what will come. Each movement is preceded by a parenthetical introduction that generates the variation, and the music that was heard at the very beginning of the quartet is still present at the very end. For a recent recording, the composer provided the following discussion of his piece:

I. Nocturne
A static period from which linear, modally inflected voices emerge, with occasional echoes of the sounds of nature.

II. Miroir d'espace ("Mirror of space")
Fan-shaped structure: the register of the first violin is contrasted with that of the cello, their exposed but calm lines interrupted by alarms. There follows a return to the point of departure involving a mirror image or retrograde movement.

III. Litanies
The pivotal chord reappears in an animated, eddying context. At the beginning of the piece it had been entrusted to the instruments' lowest register but is taken up here, in their warmest sonorities, with violence and urgency. The movement is cast as a set of variations in rondo form.

IV. Litanies 2
A modal song-like movement based on four and later five notes that are always the same but in a different order. They are increasingly dispersed and finally diluted within a rhythmically free period.

V. Constellations
A series of musical events takes shape, accumulating around a central sound (the note A) which exerts an immense attraction and makes its presence forcefully felt through the important role allotted to the solo writing.



VI. Nocturne 2
In contrast to the static nature of the opening Nocturne, the present movement is notable for its extreme mobility and vitality, while still maintaining an atmosphere of mystery.

VII. Temps suspendu ("Time suspended")
A new period opens up, evoking the introduction. A kind of clockwork movement is gradually established against a background of harmonics reminiscent of distant bells. Time seems frozen.

The quartet was composed in 1975-76 on a commission from the Koussevitzky Music Foundation at the Library of Congress and is, in part, dedicated to Olga Koussevitzky, and also to the memory of the composer's friend Ernest Sussman. The Parrenin Quartet gave the premiere on January 6, 1977; the Juilliard String Quartet gave the American premiere three months later.

Claude Debussy
String Quartet in G minor, Opus 10

While not yet out of his teens, Debussy became the "house pianist" of Tchaikovsky's patron, Mme. Nadezhda von Meck, traveling with her and her entourage to Italy, Vienna, and Russia. During his period of employment with her, he composed two still unpublished chamber pieces, a piano trio (1879), and a Nocturne and Scherzo for cello and piano (1882). It was not until 1893, the composer's thirty-first year, that he produced a mature work of chamber music, the G minor string quartet, which, oddly enough, is his only composition to bear an opus number.

The quartet was premiered by the Ysaÿe Quartet in December 1893 and aroused a storm of indignation or puzzlement at once. Paul Dukas recognized its significance, but Ernest Chausson, who had become a close friend of the composer's only the year before and who had been in a position to study some of its details during the period of composition, was profoundly disappointed and expressed his views to Debussy quite frankly. (Debussy proposed to write a second quartet in 1894 to soothe his friend's feelings, but before anything could come of it, the two composers broke off their relationship permanently in unpleasant circumstances that arose from Debussy's short-lived engagement to a singer; the proposed second quartet never materialized.)

The shock that greeted the quartet was spurred by the composer's radical reinterpretation of all that had been considered characteristic of the medium—a linear, contrapuntal approach in which the forms grow out of a process of thematic development in dialectical argumentation. Debussy's quartet employs one theme as the basis for three of its four movements (the slow movement has its own material, and even there it is possible to perceive references to the opening of the first movement), but rather than manipulating intervals or elaborating the fundamental harmonic plan of the basic theme, he pursues a process of constant free variation of its overall shape and of its rhythm. The textures reveal a sensitivity to new sonorities throughout, but the scherzo is especially striking in its interplay of cross-rhythms, its combination of *arco* and pizzicato, so that the thematic thread often evaporates into textural play, which makes this one of the first string quartets to give timbre a dominant role in the structure of a piece, thus foreshadowing such twentieth-century masters as Webern and Bartók.

—Notes by Steven Ledbetter



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Allegro vivace
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TAKEMITSU — *And then I knew 'twas Wind*, for flute, viola, and harp

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1. Mercy
2. Stones
3. Shelter
4. The Lacemaker

SYLVIA McNAIR, soprano
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INTERMISSION

SCHUBERT

Der Hirt auf dem Felsen, (*The Shepherd on the Rock*), D.965, song, with accompaniment for piano and clarinet

SYLVIA McNAIR
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RAVEL

Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet

ANN HOBSON PILOT, harp
Mr. LOWE, Ms. PARK, Messrs. FINE and ESKIN; Ms. OSTLING and Mr. HUDGINS

NOTES

Francis Poulenc
Sextuor for piano, flute, oboe, clarinet, bassoon, and horn

Critic Claude Rostand once wrote of Poulenc that he was "part monk, part guttersnipe," a neat characterization of the two strikingly different aspects of his musical personality. Much of his work from the early '20s, when he was associated with the highly publicized "Groupe des Six," is lighthearted, even frivolous, sometimes bawdy, and thoroughly Parisian. An opposing strain appeared in his musical character in the middle '30s, when the death of a close friend prompted the composition of a sacred choral work. Thereafter sacred and secular mingled almost equally in his output, and he could shift even within the context of a single phrase from melancholy or sombre lyricism to nose-thumbing impertinence. As Ned Rorem said in a memorial tribute, Poulenc was "a whole man always interlocking soul and flesh, sacred and profane."

Possessing the least formal musical education of any noted composer of this century, Poulenc learned from the music that he liked. His own comment is the best summary: "The music of Roussel, more cerebral than Satie's, seems to me to have opened a door on the future. I admire it profoundly; it is disciplined, orderly, and yet full of feeling. I love Chabrier: *España* is a marvelous thing and the *Marche joyeuse* is a chef-d'oeuvre...I consider *Manon* and *Werther* [by Massenet] as part of French national folklore. And I enjoy the quadrilles of Offenbach. Finally my gods are Bach, Mozart, Haydn, Chopin, Stravinsky, and Mussorgsky. You may say, what a concoction! But that's how I like music: taking my models everywhere, from what pleases me."

Poulenc originally composed his *Sextuor* for piano and winds in 1932, but he was dissatisfied with the work and rewrote it entirely in 1939. In his typical way, Poulenc

builds up his musical forms through the reiteration of small ideas in clearly demarcated sections; the large forms, too, are sectional—ternary for the first and second movements and a rondo for the finale. The *Sextuor* is a composition of enormous charm, hardly profound, but brilliantly written for the participating instruments. The piano (Poulenc's own instrument) is without doubt the leader; it has scarcely a measure of rest in the entire work. The winds carry on a cheeky dialogue throughout. The work is essentially a divertissement, but sudden turns of mood and feeling recall the serious side of the composer. Yet its spirit remains fundamentally lighthearted.

Toru Takemitsu

And then I knew 'twas Wind, for flute, viola, and harp

Toru Takemitsu, the best-known composer of modern Japan, has created a large body of work, both for orchestra and for various chamber ensembles, drawing upon two traditions that are characteristic of Japanese art, even as he writes in a musical style drawn from European traditions and with European instruments: he takes imagery

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and ideas from lines of poetry, and creates works that bear an imaginative connection to the natural world and its association with mankind.

And then I knew 'twas Wind was composed on a commission from Akira Obi of the Million Concert Company specifically for his friend, the French flutist Aurèle Nicolet, who gave the premiere in Tokyo on May 19, 1992, with violist Nobuko Imai and harpist Naoko Yoshino. Takemitsu found his title, and the basic imagery of the wind—whether the wind that blows in the external world or the winds that blow within the soul—in a line from Emily Dickinson:

> Like Rain it sounded till it curved,
> And then I knew 'twas Wind.

The piece is cast in a single quiet movement, in which frequently changing meters create a rhapsodic flow with regular fluctuations of tempo. The parts for the three instruments are all written with a close attention to fastidious detail—of phrasing, articulation, tone color, and interaction. In addition to the poetic source that gave an impetus for the basic character of the piece, there was also a musical inspiration in Debussy's sonata for the same ensemble of instruments. Early on the viola quotes a passage (transposed) from the rising harp arabesque of the Debussy work, and this rising figure can be heard through much of the score. Like Debussy, Takemitsu unfolds his piece quietly and naturally, without sudden contrasts, but with an extraordinary sense of color.

André Previn

Four Songs to Texts of Toni Morrison, for soprano, cello, and piano

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While still in high school, André Previn was a busy jazz pianist and an orchestrator for MGM. He brought to this task a background that included study at the Hochschule für Musik in his native Berlin and—after his expulsion at the age of nine in 1938, owing to the anti-semitic policies of the Nazi regime—at the Conservatoire in Paris, where he worked with Marcel Dupré. The Previn family came to the United States in 1939 and settled in Los Angeles, with the natural result that young André's musical talents were first employed in a major way in the film studios; between 1958 and 1964 he won four Oscars, for his work on *Gigi*, *Porgy and Bess*, *Irma la Douce*, and *My Fair Lady*. He studied conducting with Pierre Monteux in the 1950s and chose eventually to leave Hollywood for the symphony podium. Since 1967 he has held posts as music director of the Houston Symphony, the London Symphony, the Pittsburgh Symphony, the Royal Philharmonic, and the Los Angeles Philharmonic. He has also been active as a guest conductor all over the world, including regular appearances with the Boston Symphony Orchestra.

And all the while he continued to compose, in a wide range of genres—for the musical theater (*Coco*, 1969), the orchestral concert hall, and the chamber music hall. In 1991, on a commission from Carnegie Hall, he composed an orchestral song cycle—*Honey and Rue*, based on poems of Toni Morrison—for Kathleen Battle, who also performed the cycle at Tanglewood in 1993. The work to be heard on the present occasion also takes its texts from the work of Toni Morrison, this time casting them as chamber music for soprano with cello and piano. *Four Songs* was written for and is dedicated to Sylvia McNair, who gave the first performance at Lincoln Center's Alice Tully Hall on November 27, 1994, with Carter Brey, cello, and Martin Katz, piano. Each song provides an expressive "reading" of its respective poem, the text set syllabically and with no repetitions that are not part of the original. The piano and cello provide rhythmic impulse and harmonic context as a frame in which the poem can be allowed to flow in its expressive vocal projection of Toni Morrison's words.

FOUR SONGS TO TEXTS OF TONI MORRISON

1. Mercy

I could watch
heads
turn from the traveler's look
the camera's probe
bear the purity of their
shame
hear mute desolation in syllables
ancient as
death.
I could do these things
if
only if only
I knew that when milk
spills
and hearts stop
underheel
some small thing gone
chill
is right
to warm toward a touch because
mercy
lies in wait
like a shore.
Mercy
mercy
mercy
like a shore.

2. Stones

I don't need no man
telling me I ain't one.
My trigger finger strong
as his on a shot gun.
Buttercake and roses smooth
stones in my bed.
Handmade quilts cover
stones in my bed.
I don't need no man
telling me I ain't one.
My backbone ain't like his
but least I got one.
High-heeled slippers break
stones in my bed.
Games played at night trick
stones in my bed.
Stones in my bed.
Stones.
I don't need no man
telling me.

3. Shelter

In this soft place
Under your wings
I will find shelter
From ordinary things.

Here are the mountains
I want to scale
Amazon rivers
I'm dying to sail.

Here the eyes of the forest
I can hold in a stare
And smile the movement
Of Medusa's green hair.

In this soft place
Under your wings
I will find shelter
From ordinary things.

4. The Lacemaker

I am as you see
what most becomes me:
miles skipped
cancelled trips
masters yet unmet.
Lace alone is loyal, sacred, royal, in
control
of crimes stopped
by patterns of blood bred to best
behavior.
As you see I am
what has become of me.

Text set to music and reproduced by kind permission of Toni Morrison.

Franz Schubert

Der Hirt auf dem Felsen (*The Shepherd on the Rock*), D.965

Schubert composed *Der Hirt auf dem Felsen* in October 1828, just one month before his death at age thirty-one; it was conceived as a showpiece for the gifted soprano Anna Milder-Hauptmann, whom he had hoped to persuade to sing in an opera he intended to write. (She had already performed his music successfully and had toured with *Erlkönig*.) In the end the opera was never written, and this vocal chamber work was not given to the singer until after the composer's death. Schubert chose a text by Wilhelm Müller, the author of the poems for *Die schöne Müllerin* and *Winterreise*, but had some slight adjustments made in the middle portion of the poem by Wilhelmine von Chézy (who had previously provided the libretto for Weber's *Euryanthe* and the play *Rosamunde*, for which Schubert wrote incidental music). The close expressive fit of music to words, the graceful vocal lines, and the evocative echoes between voice and clarinet—suggestive of the echo that the poet discerns arising from the distant valley—have made *Der Hirt auf dem Felsen* singularly popular as a pastoral expression of seasonal solitude and subsequent delight in the coming of spring.

Der Hirt auf dem Felsen

Wenn auf dem höchsten Fels ich steh',
Ins tiefe Tal herniederseh',
Und singe:
Fern aus dem tiefen dunkeln Tal
Schwingt sich empor der Widerhall
Der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir widerklingt
Von unten.
Mein Liebchen wohnt so weit von mir,
Drum sehn ich mich so heiss nach ihr
Hinüber.

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

So sehnend klang im Wald das Lied,

So sehnend klang es durch die Nacht,

Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.
Der Frühling will kommen,
Der Frühling, meine Freud',
Nun mach ich mich fertig,
Zum Wandern bereit.

Je weiter meine Stimme dringt,
Je heller sie mir widerklingt
Von unten.

—Wilhelm Müller and Wilhelmine von Chézy

The Shepherd on the Rock

When I stand on the highest crag,
look down deep into the valley below,
and sing,
From far away, out of the deep shadowy
valley rises the echo
of the chasms.

The farther my voice reaches
the brighter it comes back to me
from below.
My love lives so far away from me,
I yearn ardently for her
over there.

I waste away in deep sorrow,
my joy is gone;
hope has eluded me here on earth,
so lonely am I.

The song resounded with such longing in
the wood,
it resounded with such longing through
the night,
drawing hearts to heaven
with wondrous power.
Spring will come,
Spring my joy;
now I shall prepare myself
to go wandering.

The farther my voice reaches
the brighter it comes back to me
from below.

—translation by S.L.

Maurice Ravel

Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet

Maurice Ravel composed his *Introduction and Allegro* in 1906. The heading of the original score reveals in its typography that this is not a normal piece of chamber music. Following the title we find the performing forces listed this way: "*pour HARPE avec acct. [accompagnement] de Quatuor à cordes, Flute, et Clarinette.*" Clearly, then, this unusual ensemble is designed as a showcase for the harp, not as a piece of balanced chamber music for seven independent, equally important players. The result is a sensuous score of silvery sounds, concocted to appeal to the musical sweet tooth. The flute and clarinet in unison open with a slightly mysterious phrase answered by a different idea in the strings; these two halves of the main theme retain separate identities throughout the piece, though the second (string) phrase gradually begins to dominate almost totally. The harp introduces itself with an arpeggio, after which the entire series of phrases is restated in slightly varied form. The cello introduces a new theme under a colorful overlay of arpeggio figures in the upper strings and woodwinds. This leads into the Allegro, introduced by the unaccompanied harp; this employs the musical ideas already presented in slightly varying guises and a wide array of brilliant and varied sonorities.

—Notes by Steven Ledbetter

The American conductor/pianist **Hal France** studied piano at Northwestern University and conducting at the College Conservatory of Music in Cincinnati. He received an American Opera Center Conducting Fellowship to work at the Juilliard School and began his conducting career at the Kennedy Center in Washington, D.C. The conductor of numerous world and American premieres, Mr. France has been resident conductor for Houston Grand Opera, music director of Mobile Opera, assistant conductor at the Netherlands Opera, and music director of the Lake George Opera Festival and Opera Omaha. Other engagements have included New York City Opera, the Royal Opera of Stockholm, the Chicago Opera Theatre, and Opera Theatre of St. Louis, as well as recital appearances as pianist in collaboration with his wife, soprano Sylvia McNair.

Ann Hobson Pilot was named principal harpist of the Boston Symphony Orchestra and the Boston Pops Orchestra in September 1980, having joined the BSO in 1969 after one season as second harpist with the Pittsburgh Symphony and three years as principal harpist with the National Symphony in Washington, D.C. In addition to solo appearances with the BSO and the Boston Pops Orchestra, Ms. Hobson Pilot has appeared as guest soloist with numerous American orchestras and with the St. Trinity Orchestra of Port-au-Prince, Haiti. An enthusiastic performer of chamber music, and founder of the New England Harp Trio, she has also performed extensively in Europe and Japan. A dedicated teacher, Ms. Hobson Pilot is on the faculties of the New England Conservatory of Music and the Tanglewood Music Center.



ARTISTS



The only permanent chamber music ensemble sponsored by a major symphony orchestra and made up of that orchestra's principal players, the **Boston Symphony Chamber Players** include the Boston Symphony's first-desk string, woodwind, brass, and percussion players. The Chamber Players can perform virtually any work within the vast chamber music literature, and they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished guest artists as Gilbert Kalish, the group's regular pianist. The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances at Tanglewood, and a busy schedule of touring and recording. In addition to appearances throughout the United States, the group has toured Europe six times and Japan three times; they have also performed in South America and the Soviet Union. Among the Chamber Players' recordings on Nonesuch are John Harbison's *Words from Paterson*, with baritone Sanford Sylvan; the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and the Dvořák string sextet; the Brahms string quintets; and music by Aaron Copland and Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms. Pictured here, from left, are Malcolm Lowe, BSO principal second violinist Marylou Speaker Churchill, Edwin Barker, and Jules Eskin.



On October 11, 1946, a string quartet led by Robert Mann, a then-recent Juilliard graduate, performed a program of works by Beethoven, Bartók, and Walter Piston in the auditorium of the old Juilliard School. The quartet was formed at the behest of then Juilliard School president William Schuman, who envisioned the benefits of a resident quartet serving in both teaching and performing capacities. Since that inaugural concert, the **Juilliard String Quartet** has established and maintained a reputation as one of history's great string quartets through performances, recordings, fostering new works, and the training of young musicians. The quartet has been acclaimed in concert throughout the United States, Europe, Asia, South America, and the Pacific; has been a guest at virtually all of the world's important music festivals; and has appeared with major symphony orchestras in performances of concertos for string quartet by Schoenberg and other composers. In 1961 it became the first American string quartet to visit the Soviet Union. A year later it established a continuing residency at the Library of Congress, where it performs on that institution's set of matched Stradivari instruments. Its concerts from the Library of Congress have been broadcast nationwide, and it has been seen in televised concerts as part of PBS's "Great Performances" series. Over the years, the ensemble has performed more than 150 twentieth-century works. It has been particularly devoted to American composers, having given premiere performances of more than sixty scores, and was the first quartet to play all six Bartók quartets in this country. The quartet's discography is the most extensive of any ensemble in history. In May 1994 the group's Sony Classical recording of quartets by Debussy, Ravel, and Dutilleux was selected by the *Times Magazine* of London as one of the 100 best classical compact discs ever recorded. Recent activities have included the world premiere of John Harbison's *The Rewaking* for soprano and string quartet, participation in Lincoln Center's Mozart bicentennial celebration, and the world premiere of Billy Taylor's *Homage* for string quartet and jazz trio. As faculty at Juilliard, the quartet has helped train such other prominent quartets as the Emerson, Tokyo, and Shanghai string quartets.

All four members of the Juilliard String Quartet are American-born and -trained. Born in Portland, Oregon, and the only member of the original quartet, first violinist **Robert Mann** gave his New York debut recital after winning the Naumburg Award. Himself a composer of some seventy works, he is currently President of the Walter W. Naumburg Foundation and a Board member of the New York Philharmonic. A native of New York City, second violinist **Joel Smirnoff** attended the University of Chicago and the Juilliard School. A Boston

Symphony member for six years, he won second prize in the International American Music Competition in 1983 and made his New York recital debut in 1985 at Carnegie Hall's Weill Recital Hall. Also a native of New York City, violist **Samuel Rhodes** studied composition with Earl Kim and Roger Sessions at Princeton University. A frequent participant at the Marlboro Festival, he has appeared as guest artist with the Beaux Arts Trio, and the Guarneri, Galimir, Cleveland, and American string quartets. Among his principal teachers was Claus Adam, whom he succeeded in the Juilliard String Quartet. A native of Connecticut, cellist **Joel Krosnick** is active as both performer and educator. A frequent recitalist and soloist, he performs throughout the United States and Europe. Messrs. Smirnoff, Rhodes, and Krosnick are all members of the Tanglewood Music Center faculty.



Soprano **Sylvia McNair** has been acclaimed for her appearances with the world's great opera companies and orchestras, and in recital. In addition to Tanglewood, her engagements this summer include Caramoor and the Blossom Music Festival. In September she sings the role of Anne Trulove in Stravinsky's *The Rake's Progress* with Seiji Ozawa at the Saito Kinen Festival in Japan. In 1990 Ms. McNair became the first recipient of the prestigious Marian Anderson Award. She made her Metropolitan Opera debut as Marzelline in *Fidelio*; her Vienna State Opera debut as Mozart's Susanna; her Covent Garden and Salzburg debuts as Ilia in *Idomeneo*; and her Glyndebourne debut as Anne Trulove. Recent recordings include a Jerome Kern album entitled "Sure Thing" with André Previn at the piano; an album of Handel and Mozart concert arias; Gluck's *Orfeo ed Euridice*, Handel's *Messiah*, and Beethoven's *Missa Solemnis*; and Samuel Barber's *Knoxville: Summer of 1915*. Born in Ohio into a musical family, Sylvia McNair pursued the study of violin through her sophomore year in college, when she decided to take voice lessons. She eventually earned a master of music degree in vocal performance from Indiana University and, after winning the 1982 National Metropolitan Opera Auditions, made her London concert debut on the American Artists series. Ms. McNair made her Boston Symphony debut in 1984 at Tanglewood. This past April she performed and recorded Ravel's *Shéhérazade* and Debussy's *La Damoiselle élue* with Seiji Ozawa and the BSO for Philips Classics. In May she was a guest soloist in Keith Lockhart's first concert as new Conductor of the Boston Pops Orchestra, a performance taped for broadcast as part of PBS's "Evening at Pops" television series.



Pianist **Gilbert Kalish** has been internationally acclaimed for his performance of piano literature spanning the eighteenth century to the present, including many new works commissioned by and for him. Considered a major voice in American music, Mr. Kalish has been pianist with the Contemporary Chamber Ensemble since its inception in 1960; he has also performed with the Chamber Music Society of Lincoln Center, and the Juilliard, Concord, Emerson, Tokyo, and Vermeer string quartets. His artistic collaboration with the late mezzo-soprano Jan DeGaetani began as early as 1960, when both singer and pianist were at the threshold of their respective careers; he has also fostered noteworthy collaborations with cellist Joel Krosnick and violinist Paul Zukofsky. Mr. Kalish's discography numbers nearly one hundred albums, including music for solo piano, songs, Lieder, and diverse chamber works. In August 1985 he was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers in the early 1950s, he has taught here since 1968 and became Head of Chamber Music and Keyboard Activities in 1982. Active as a panelist and juror for various American music competitions, Mr. Kalish is also Professor of Piano and Chairman of the Performance Faculty at the State University of New York at Stony Brook. He often gives master classes in conjunction with university concert series; for his work as pianist and educator he was awarded an honorary degree by Swarthmore College in 1986. In addition to his many appearances with the Boston Symphony Chamber Players in Boston, at Tanglewood, and on tour, he has appeared as soloist with the Boston Symphony Orchestra on numerous occasions.



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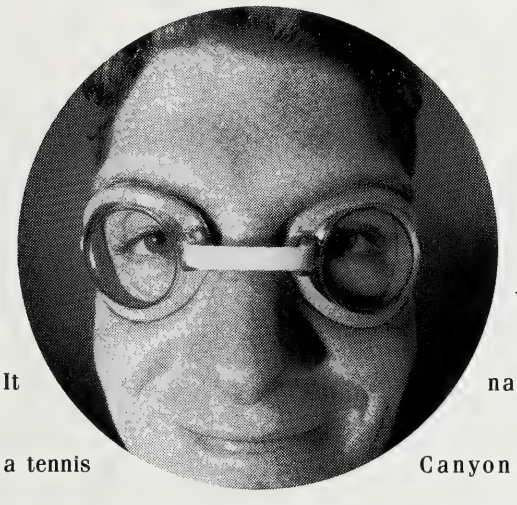


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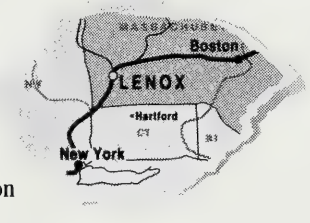
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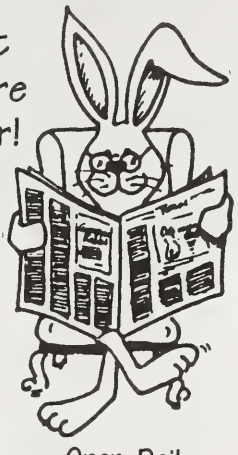
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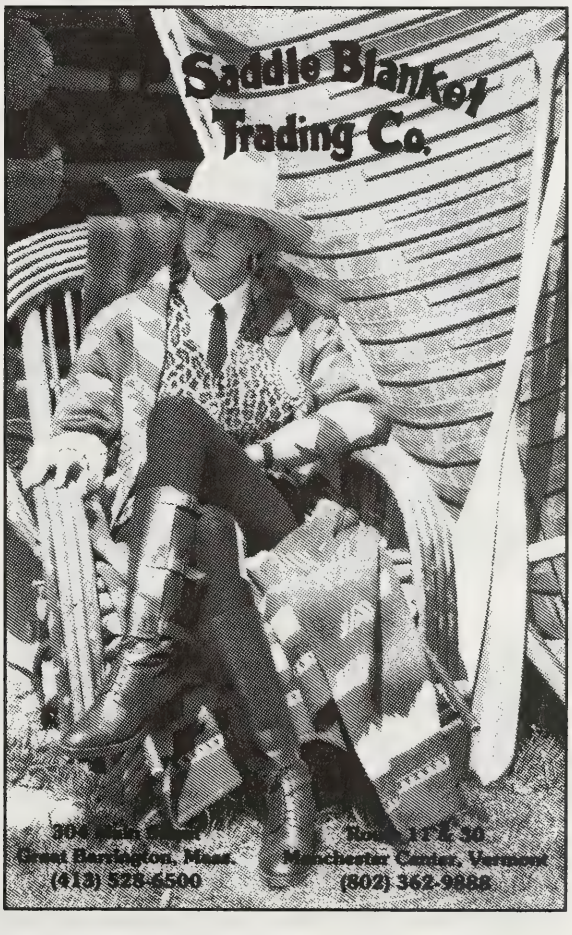
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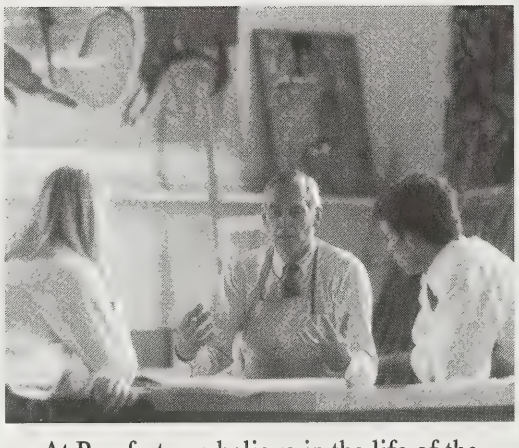
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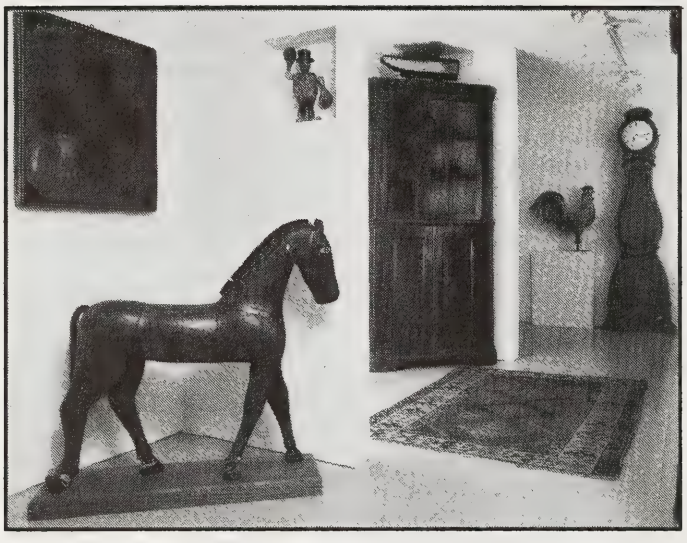
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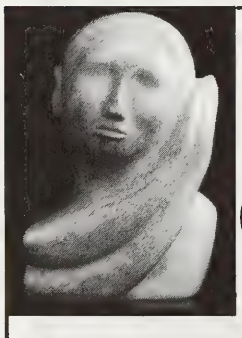




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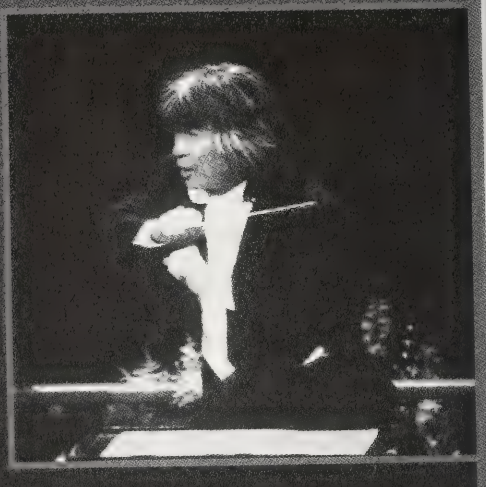


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Thursday, July 6, at 8:30

BOSTON CAMERATA
JOEL COHEN, director

Songs from the original medieval manuscript of *Carmina burana*

Friday, July 7, at 6 (Prelude)

MALCOLM LOWE, violin
GILBERT KALISH, piano

Music of Schubert and Brahms

Friday, July 7, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
KATHLEEN BATTLE, soprano
JOHN ALER, tenor
BOJE SKOVHUS, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WAGNER Overture and Bacchanale from *Tannhäuser*
GRANADOS "Quejas, o la maja y el ruiseñor," from *Goyescas*; "Elegia eterna"
ORFF *Carmina burana*

Saturday, July 8, at 8:30

BOSTON SYMPHONY ORCHESTRA
JOHN WILLIAMS, conductor
CHO-LIANG LIN, violin
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

SCHUMAN *American Festival Overture*
MOZART Violin Concerto No. 2 in D, K.211
HOLST *The Planets*

Sunday, July 9, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA and JOHN OLIVER, conductors
MITSUKO UCHIDA, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-MOZART PROGRAM
Kyrie, K.341
Ave Verum Corpus, K.618
Piano Concerto No. 20 in D minor, K.466
Symphony No. 41, *Jupiter*

Wednesday, July 12, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor

The Tanglewood debut of new Boston Pops Conductor Keith Lockhart

---

Thursday, July 13, at 8:30

BEAUX ARTS TRIO

All-Beethoven program

Friday, July 14, at 6 (Prelude)

BOSTON ARTISTS' ENSEMBLE

Music of Janáček and Dvořák

Friday, July 14, at 8:30

BOSTON SYMPHONY ORCHESTRA
JOHN NELSON, conductor
SARAH CHANG, violin

MENDELSSOHN *Fingal's Cave* Overture
TCHAIKOVSKY Violin Concerto
MENDELSSOHN Symphony No. 3, *Scottish*

Saturday, July 15, at 8:30
The Leonard Bernstein Memorial Concert
(For the benefit of the Tanglewood Music Center)

TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, conductor
BARBARA BONNEY, soprano

BEETHOVEN Incidental music to Goethe's *Egmont*
MAHLER Songs from *Des Knaben Wunderhorn*
BERNSTEIN *Dream with Me*, for soprano and orchestra
BERNSTEIN Symphonic Dances from *West Side Story*

Sunday, July 16, at 2:30

BOSTON SYMPHONY ORCHESTRA
THOMAS DAUSGAARD, conductor
ANDRÉ WATTS, piano

SCHULLER *Dramatic Overture*
BEETHOVEN Piano Concerto No. 5, *Emperor*
SCHUMANN Symphony No. 4

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Tuesday, July 18, at 8:30

EMANUEL AX, piano
BARBARA BONNEY, soprano
PAMELA FRANK, violin
YO-YO MA, cello
EDGAR MEYER, double bass
REBECCA YOUNG, viola

All-Schubert program

Thursday, July 20, at 8:30

BARBARA BONNEY, soprano
WARREN JONES, piano and harpsichord

Music of Purcell, Mendelssohn, Bernstein, Mahler, and Strauss

---

Friday, July 21, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
GARRICK OHLSSON, piano

Music of Haydn and Fauré

Friday, July 21, at 8:30

BOSTON SYMPHONY ORCHESTRA
MAREK JANOWSKI, conductor
FRANK PETER ZIMMERMANN, violin

SMETANA *The Moldau*
DVOŘÁK Violin Concerto
JANÁČEK *Sinfonietta*

Saturday, July 22, at 8:30

BOSTON SYMPHONY ORCHESTRA
MAREK JANOWSKI, conductor
GARRICK OHLSSON, piano

WAGNER Orchestral excerpts from *Die Meistersinger,* Act III
PROKOFIEV Piano Concerto No. 3
BRAHMS Symphony No. 3

Sunday, July 23, at 2:30

THE THREE BIRTHDAYS
A Gala Celebration Concert

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ITZHAK PERLMAN, violin
YO-YO MA, cello

BRAHMS *Academic Festival* Overture
BRAHMS Double Concerto for violin, cello, and orchestra
Musical surprises especially for the occasion

Tuesday, July 25, at 7 *p.m.*

EMERSON STRING QUARTET

BARTÓK Complete String Quartets
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Thursday, July 27, at 8:30

THE KING'S SINGERS

Motets by Byrd, Hagen's *The Waking Father* (world premiere), Spanish madrigals from the time of the Conquistador, plus a selection of The King's Singers' special arrangements

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Friday, July 28, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
YURI BASHMET, viola

Music of Brahms and Schoenberg

Friday, July 28, at 8:30
The Serge and Olga Koussevitzky Memorial Concert

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PETER SERKIN, piano

BEETHOVEN Overture to *Fidelio*
HINDEMITH Piano Concerto
BEETHOVEN Symphony No. 6, *Pastoral*

Saturday, July 29, at 8:30

BOSTON SYMPHONY ORCHESTRA
JUKKA-PEKKA SARASTE, conductor
MAXIM VENGEROV, violin
YURI BASHMET, viola

NIELSEN Overture to *Maskarade*
MOZART *Sinfonia concertante,* K.364, for violin and viola
SIBELIUS Symphony No. 1

Sunday, July 30, at 2:30pm (Shed Recital)

ITZHAK PERLMAN, violin
EMANUEL AX, piano

Music of Beethoven, Dvořák, and Strauss

Programs and artists subject to change.

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In addition, receive a permit for conveniently located parking areas. Enjoy the hospitality of the Tent Club—which provides bar service and picnic space on concert days.

THE HIGHWOOD CLUB *$600*

In addition, enjoy buffet dining at the Highwood Manor prior to weekend concerts as well as Sunday brunch and post-concert refreshments. Receive *silver card* parking privileges in Tanglewood's new parking areas, reserved exclusively for your use.

THE KOUSSEVITZKY SOCIETY/
MEMBER *$1,500*

In addition, enjoy pre-concert suppers at the gracious Seranak Supper Club. Attend a closed rehearsal, preceded by a lecture and reception. Receive prominent recognition in the Tanglewood program book. Receive two tickets to each BSO Saturday-morning Open Rehearsal. Enjoy *gold card* parking privileges. Receive priority ticket assistance at the Tanglewood Friends Office.

THE KOUSSEVITZKY SOCIETY/
PATRON *$2,000 and above*

In addition, attend an elegant dinner at Seranak. Receive a pair of tickets to a Wednesday or Thursday Recital. Receive a recent BSO recording, and a Tanglewood poster autographed by the Orchestra member of your choice.

For further information, contact Julie Diaz, Director of Tanglewood Development, at (413) 637-5275 or (617) 638-9275.

Tanglewood
ANNUAL FUND

YES! I want to become a Friend of Tanglewood for the 1995 season!

Enclosed is my check for $_____ to the Tanglewood Annual Fund.

Name _____ Telephone _____

Address _____

City _____ State _____ Zip Code _____

Please make your check payable to "Tanglewood Annual Fund" *c/o* Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, or bring your gift to the Tanglewood Friends Office.

TANGLEWOOD MUSIC CENTER
Leon Fleisher, Artistic Director
1995 Concert Schedule

Saturday, July 1, at 2:30 p.m.
Tanglewood Music Center
Opening Exercises
(admission free;
open to the public)

Monday, July 3, at 8:30 p.m.
Sonata Recital—TMC Fellows

Wednesday, July 5, at 8:30 p.m.
Tanglewood Music Center Orchestra
Seiji Ozawa and Richard Westerfield
conducting; Kelley Nassief, soprano
Beethoven *Egmont* Overture
Mahler Songs from *Des Knaben Wunderhorn*
Schumann Symphony No. 2

Saturday, July 8, at 2 p.m.
BUTI Young Artists Orchestra
JoAnn Falletta conducting
Rossini Overture to *Semiramide*
Stravinsky *Firebird* Suite (1919)
Dvořák Symphony No. 8

Sunday, July 9, at 9:30 a.m.
Family Concert sponsored by KayBee Toys
Tanglewood Music Center Orchestra
Leon Fleisher and Gustav Meier conducting
David Grover, guest host
Rouse *The Infernal Machine*
Mussorgsky/Ravel *Pictures at an Exhibition*

Sunday, July 9, at 11:30 a.m.
Sonata Recital—TMC Fellows

Sunday, July 9, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, July 11, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, July 15, at 2 p.m.
Chamber Music—BUTI Young Artists

Saturday, July 15, at 8:30 p.m.*
Leonard Bernstein Memorial Concert (Shed)
Tanglewood Music Center Orchestra
Seiji Ozawa conducting
Barbara Bonney, soprano
Music of Beethoven, Mahler, and Bernstein

Sunday, July 16, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 16, at 8:30 p.m.
Vocal Recital—TMC Fellows

Monday, July 17, at 8:30 p.m.
The Laurel Trio
(TMC Ensemble-in-Residence)

Wednesday, July 19, at 8:30 p.m.
Vocal and Chamber Music—TMC Fellows

Saturday, July 22, at 2 p.m.
BUTI Young Artists Orchestra
Gisèle Ben-Dor conducting
Berlioz Overture to *Benvenuto Cellini*
Bernstein Divertimento for Orchestra
Shostakovich Symphony No. 5

Sunday, July 23, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 23, at 8:30 p.m.
Tanglewood Music Center Orchestra
John Nelson and others conducting
Ravel *Alborada del gracioso*
Debussy *Prelude to the Afternoon of a Faun*
Berlioz *Symphonie fantastique*

Monday, July 24, at 8:30 p.m.
Chamber Music—TMC Fellows

Wednesday, July 26, at 8:30 p.m.
Vocal and Chamber Music—TMC Fellows
All-Shostakovich program

Saturday, July 29, at 2 p.m.
Chamber Music—BUTI Young Artists

Sunday, July 30, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 30, at 8:30 p.m.
Tanglewood Music Center Orchestra
Robert Spano and others conducting
Ruggles *Sun-treader*
Mozart Symphony No. 35, *Haffner*
Strauss *Also sprach Zarathustra*

Tuesday, August 1*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Seiji Ozawa, Leon Fleisher, John Williams,
and Keith Lockhart conducting
Barbara Bonney, soprano
To include Mussorgsky *Pictures at an Exhibition* and Tchaikovsky *1812* Overture

Wednesday, August 2, at 8:30 p.m.
Special ticketed event
TMC Vocalists—Cabaret Evening
(details to be announced)

Saturday, August 5, at 2 p.m.
Vocal Recital—TMC Fellows

Sunday, August 6, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 6, at 8:30 p.m.
Chamber Music—TMC Fellows

To learn more,
please call
Barbara Tobias
203-435-9851

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FESTIVAL OF CONTEMPORARY MUSIC

Wednesday, August 9, at 8:30 p.m.*
The Fromm Concert at Tanglewood
Steve Reich and Musicians
All-Reich program

Thursday, August 10, at 8:30 p.m.
TMC Fellows
Reinbert de Leeuw and others conducting
Laura Park, violin
Music of Ruggles, Uechi, Adams, Perle, and Schuller

Saturday, August 12, at 2 p.m.
TMC Fellows—Music of Knussen, Mason, Ligeti, Yun, Ustvolskaya, and Reich

Sunday, August 13, at 8:30 p.m.
TMC Fellows—Music of Dutilleux, Vivier, de Vries, and Kurtág

Monday, August 14, at 8:30 p.m.
TMC Fellows—Music of Theofanidis, Druckman, Birtwistle, and Shapey

Tuesday, August 15, at 8:30 p.m.
Tanglewood Music Center Orchestra
Reinbert de Leeuw and others conducting
Music of Messiaen, Kurtág, Dutilleux, and Gubaidulina



Monday, August 7, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Sunday, August 13, at 10 a.m.
Chamber Music—TMC Fellows

Thursday, August 17, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, August 19, at 2 p.m.
BUTI Young Artists Orchestra
David Allen Miller conducting
Peter Zazovsky, violin; Andres Diaz, cello
Brahms Double Concerto
Sibelius Symphony No. 1

Sunday, August 20, at 10 a.m.
The Arianna Quartet
(TMC Ensemble-in-Residence)

Sunday, August 20, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, August 22, at 8:30 p.m.
Vocal Recital—TMC Fellows

Wednesday, August 23, at 8:30 p.m.
Tanglewood Music Center Orchestra
Oliver Knussen and others conducting
Tchaikovsky *Romeo and Juliet*
Stravinsky Divertimento from *The Fairy's Kiss*; Ode; Symphony in Three Movements

Schedule subject to change.

Additional TMC events may take place at 4 p.m. on selected weekday afternoons; up-to-date weekly schedules are available at the Main Gate.

Except as noted, seats are unreserved and available one hour before concert time for a contribution of $6 ($8 for orchestra concerts). Tanglewood Friends are admitted without charge. Unless so stated, all concerts are held in Seiji Ozawa Hall.

*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is made up of members of the Fellowship Program.

Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade," on Tuesday, August 1, is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra. "Tanglewood on Parade" and the Leonard Bernstein Memorial Concert on Saturday, July 15, are presented as benefit concerts for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

Seats at Tanglewood are Yours for the Giving



The Boston Symphony Orchestra would like to offer you a permanent place at Tanglewood along with the masters of great music. A gift of $2,500* will enable you to endow your favorite seat in the Koussevitzky Music Shed. Your name, or that of someone you wish to honor or memorialize, will be inscribed on a plaque and affixed to the seat you have chosen.

By endowing a seat in the Koussevitzky Music Shed you will help to ensure that future summers in the Berkshires will be filled with glorious music. Your endowed seat will also give you a rare opportunity to have a personal and lasting association with the Boston Symphony Orchestra.

For further information about Tanglewood's Endowed Seat Program, please contact Julie Diaz, Director of Tanglewood Development, at (413) 637-5275 or (617) 638-9275.

* Beginning September 1, 1995, endowed seats in the Koussevitzky Music Shed will be priced at $5,000.



1996 Tanglewood Schedule

Add your name to our mailing list. Receive a 1996 Tanglewood schedule and order form *and* enter a drawing to win a free box (four seats) at a Tanglewood concert in 1996.

Coupon will be entered in a drawing for a free box of four seats at a 1996 Tanglewood concert of your choice (subject to availability). Drawing will be held on January 31, 1996. Only one entry per family is permitted. Employees of the Boston Symphony Orchestra, Inc., are not eligible. Winner will be notified in mid-February.

Please return coupon to:
1996 Tanglewood Schedule
c/o Friends Office
Tanglewood
Lenox, MA 01240

After September 1:
1996 Tanglewood Schedule
c/o Development Office
Symphony Hall
Boston, MA 02115

Yes, please send me a 1996 Tanglewood schedule and enter my name in the drawing to win a free box.

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

JAZZ AT TANGLEWOOD



TONY BENNETT

PHOTO BY JESSE FROHMAN



FLORA PURIM



JOE HENDERSON

PHOTO BY JAMES MINCHIN



SHIRLEY HORN

PHOTO BY ALEXA GARBANINO



TITO PUENTE



JOHN SCOFIELD

PHOTO BY PATTI PERRET

THURSDAY, AUGUST 31, AT 7:30PM, Ozawa Hall
Shirley Horn Trio

FRIDAY, SEPTEMBER 1, AT 7:30PM, Ozawa Hall
The Joe Henderson Quartet
with guests The John Scofield Quartet

SATURDAY, SEPTEMBER 2, AT 1:30PM, Ozawa Hall
Diane Schuur & her Trio

AT 7:30PM, Shed
Tony Bennett & Trio

SUNDAY, SEPTEMBER 3, AT 1:30PM, Ozawa Hall
Flora Purim and Airto

AT 7:30, Ozawa Hall
Tito Puente Latin Jazz Ensemble

MONDAY, SEPTEMBER 4, AT 1:30PM, Ozawa Hall
The New Black Eagle Jazz Band

HOW TO PURCHASE TICKETS

IN PERSON: Tickets are on sale at the Tanglewood Box Office at Tanglewood's Main Gate, West Street, Lenox, MA, Monday through Friday 10am - 6pm and until intermission on BSO concert evenings; Saturday from 9am until intermissions; Sunday from 10am to intermission.

BY TELEPHONE: To charge tickets on a major credit card call SymphonyCharge at (617) 266-1200 or 1-800-274-8499.

Thanks to a grant from TDK, free lawn tickets for children under 12 are available at the Tanglewood Box Office on the day of the concert.

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Tanglewood



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Use the new CohoesCard, MasterCard, VISA, American Express, cash, personal check

Open Monday through Friday 10-9, Saturday 10-6 & Sunday 12-5 with special extended August hours

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Tanglewood
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Fourth of July Celebration
Tuesday, July 4, 1995

2:00 Gates Open

5:00 Children's Concert
THE CANADIAN BRASS
with STAR OF INDIANA
Koussevitzky Music Shed
(open seating)

7:30 "An Evening of Brass Theater"
THE CANADIAN BRASS
with STAR OF INDIANA
Koussevitzky Music Shed

Hurdy Gurdy, Monkey & me; magician **Timothy Wenk**; visual, verbal, and character comedian **Randy Judkins**; **Murph the Physical Comedian**; the **Waldo and Woodhead Show** and **Paso Loco**; and the **Berkshire Community College International Chorus** will perform throughout the afternoon on the lawn.
Le Masque: Fantastic Face Painting by Marjorie Goldman will be available on the lawn until dark.

Fireworks will take place over the Stockbridge Bowl following the evening concert.

Tuesday, July 4, 1995, at 7:30

THE CANADIAN BRASS
with
STAR OF INDIANA
Brass & Percussion Corps

An Evening of Brass Theater

BENJAMIN BRITTEN (arr. Jim Prime & Thom Hannum)	The Young Person's Guide to Brass Theater
J.S. BACH (arr. Fred Mills)	Toccata and Fugue in D minor, BWV 565
JOHANN PACHELBEL (arr. Howard Cable)	Canon
GIOVANNI GABRIELI (arr. John Serry)	Canzona per sonare No. 3
BÉLA BARTÓK (arr. Hannum)	Music for Strings, Percussion, and Celesta
MODEST MUSSORGSKY (arr. Prime & Hannum)	Selections from *Pictures at an Exhibition*

INTERMISSION

GEORGE GERSHWIN (arr. Luther Henderson)	Selections from *Porgy and Bess*
DUKE ELLINGTON (arr. John Tatgenhorst)	Elegant Ellington Mood Indigo Sophisticated Lady It Don't Mean a Thing
SAMUEL BARBER (arr. Tatgenhorst)	Adagio for Strings
JOHN PHILIP SOUSA (arr. Tatgenhorst)	A Sousa Medley

Laser show by Image Engineering Corp., Somerville, Massachusetts.

Since their first appearance on the music scene in 1970, **The Canadian Brass** (Frederick Mills and Ronald Romm, trumpets; David Ohanian, horn, Eugene Watts, trombone; and Charles Daellenbach, tuba) has brought classical music to vast new audiences worldwide. The first chamber ensemble ever to tour the People's Republic of China, they perform more than 130 concerts each year in North America alone as featured guest artists with leading U.S. orchestras and at major summer festivals. Highlights of The Canadian Brass's 1995-96 season include appearances with orchestra, recital tours of the U.S. and Europe, and a holiday concert with members of the New York Philharmonic brass at Avery Fisher Hall. Their television credits include *The Tonight Show* with Johnny Carson, the *Today Show, Entertainment Tonight, Camera Three, Sesame Street,* and *CBS This Morning.* Collaborating with Philips Classics, they became the first classical artists to record a television and laser disc project on high definition tape (HDTV) at Thames TV in England as a production for Rhombus. The film, entitled *Home Movies,* was nominated for a Grammy Award and has aired frequently on Bravo cable network and on PBS. Also on PBS, they have appeared on *Evening at Pops* with John Williams, on Beverly Sills' *Music Around the World, Canadian Brass at Wolf Trap,* the Victor Borge 80th Birthday Special, and *The Canadian Brass Live.* The Canadian Brass's latest release on the RCA/BMG Classics label is *Brassbusters!,* a collaboration with the brass sections of the New York Philharmonic and the Boston Symphony Orchestra. Their latest release on the Philips Classics label is called *Brass on Broadway,* which follows *Wagner for Brass* and *Red Hot Jazz: The Dixieland Album.* In October 1995 RCA/BMG plans a simultaneous release of two new discs: a collection of English Renaissance music for brass, and *Swingtime,* an album of jazz and big band favorites. The members of The Canadian Brass perform on hand-crafted instruments of their own design, marketed by their company, Canadian Brass Musical Instruments. They have constantly sought to expand the brass repertoire, both through transcriptions of music from the sixteenth century through today, and commissions of new works. They also conduct workshops and master classes with young musicians as often as their schedule will allow.

Star of Indiana burst onto the competitive drum and bugle corps scene eleven years ago, capturing an unprecedented tenth-place finish at the Drum Corps International (DCI) World Championship. The group went on to claim the 1991 DCI World Championship title; in 1993 the corps' brass and percussion sections were judged the best in the world. After participating as finalists in the DCI World Championships each year from 1985 through 1993, and winning numerous other honors, Star of Indiana joined The Canadian Brass in 1994 for a joint program entitled "An Evening of Brass Theater." This fully-staged show, combining the symphonic, jazz, and marching band literature with specialized movement and the technology of modern theater, was presented to great critical acclaim at numerous arenas across the country and in a special concert version at New York's Mostly Mozart Festival. This summer, the two ensembles have again teamed up to present "Brass Theater," both in staged versions at various arenas and in concert versions at most of the major U.S. summer festivals.

Star of Indiana
Ray E. Cramer, *Conductor* • Richard Miles, *Conductor*
Philip Burton, *Stage Director* • James Mason, *Executive Director*

Paula Accomazzo • Racheal Anderson • Maryse Auclair • Caroline Bankey • Bronwen Bate • Marc Beauleau • Amy Boland • Shelly Brantigan • John Brumfield • Wes Bullock • Holly Bundren • Rob Carmichael • Cindy Carter • Caroline Cazes • Brian Coley • Alan Compton • Ed Cooning • Kris Corbett • Dayne Delahoussaye • Ericka Dooley • Rob Dorocke • Brian Eisert • Chrissy Erickson • Joe Ervin • Matt Evans • Marc Filler • Caroline Fredette • Wade Goodwin • Sarah Greene • Kyle Gross • Chad Gulick • Ben Harloff • Matt

Harloff • Chris Herard • Eddie Heredia • Erica Holland • Eric Hongisto • Brian Hughly • John Humfleet • Rob Keene • Jason Kellerhals • Darin Kenemore • Mark Kersting • Colin Kenny • Craig Kirby • Jason Koontz • Jessica Logsdon • Heather Loose • Andy Mattox • Scott McClean • Andy McIntyre • Dave McNary • Jenny McVey • Stacie Mickens • Steve Oeth • Brian Perry • Angie Ping • Steve Pollino • Brad Poreda • Trey Pritner • Kelli Pugh • Chris Rasmussen • Ed Ritsma • Heidi Riessland • John Rigano • Christine Rivard • Tina Robinson • Racheal Rodriguez • Sarah Schenk • Drew Schnieders • Jerry Seiler • Andy Smith • Scott Steenburg • Frank Sullivan • Jennifer Sullivan • Chris Talbert • Brian Tinkel • Charles Tremblay • Stacy Watson • Aaron Wells • John Whalin • Brandie White • Susan Wilkey • Jason Williams • Doris Woo • Steven Yi

Hurdy Gurdy, monkey & me's Tony Lupo evokes the days of yesteryear when children would gather to hear the magical instrument and watch the animal's antics. With appearances on national and local television programs, and at fairs, festivals, shopping malls, conventions, fundraisers, colleges, and businesses throughout New England, Hurdy Gurdy, monkey & me have created thousands of special memories for children and adults alike.

Timothy Wenk presents educational magic shows about recycling in schools across America, and his "Metempirical Magic" mail order company offers new magical creations and techniques to other magicians. In 1991 Mr. Wenk won the Inventor's Award at the worldwide "FISM" competition in Switzerland. His invention called "Misled" has been featured by David Copperfield in his live tour and international television special.

Since 1975 **Randy Judkins** has been on the cutting edge of the New Vaudeville style of entertainment, giving more than 175 annual performances, seminars, and workshops at conventions, retreats, and festivals, and in educational systems in the U.S., Canada, and Europe. He has taught at the University of Southern Maine, Ringling Brothers Barnum & Bailey's Clown College and, most recently, at the Juilliard School's drama division.

Tom Murphy has taught in Denmark, France, and the U.S., including three years at Ring ling Brothers' Clown College. Featured in a Showtime special from "The Just for Laughs Festival" in Montreal, he was named #1 Clown at the Cirque DeDemain competition in 1987. He is currently touring two different solo shows: "Murph the physical comedian" (a bullet-proof comedy show) and "Meta**murph**osis" (very loosely semi-autobiographical).

Waldo and Woodhead (Paul Burke and Mark "Woody" Keppel) have performed their zany antics on five continents and in four languages; they currently co-star in the musical follies "Vaudeville in My Blood." Woody is a songwriter, character actor, and musician, and Waldo is known as "The World's Greatest Juggler" (when he's not dropping things).

Paso Loco, the New York-based dance team of Joe Orrach and Max Pollak, combines mind-boggling, get-down, funky tap with pulsating and syncopated percussion. Mr. Orrach, co-founder of the tap company "Hot Foot," and Mr. Pollak, a former principal with the Manhattan Dance Co., join forces for this debut performance at Tanglewood.

Representing seventeen countries, the students who make up the **Berkshire Community College International Chorus** share their various cultures with their audiences through song, performing in French, Creole, Spanish, English, and African dialect. The majority of the students did not speak English when they arrived at the school and also take college courses while learning the language.

The traveling troupe **Le Masque: Theatre-Arts Ensemble** offers Fantastic Face Painting ("*maquillage*" in French), which consists of color-coordinated folk-art ornamental Renaissance designs and masks. Le Masque is widely known for "danse-dramas" reminiscent of an earlier time, but contemporary in their innovative and evocative interdisciplinary weavings of masks, music, poetry, and allegorical "story-danse."

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SEIJI OZAWA HALL
TANGLEWOOD

Thursday, July 6, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

THE BOSTON CAMERATA
Joel Cohen, Music Director

Anne Azéma, soprano, organetto
Catherine Jousselin, mezzo-soprano
Cristi Catt, soprano, harp
Heather Knutson, soprano
John Fleagle, tenor, harp, hurdy-gurdy
Joel Frederiksen, bass
William Hite, tenor
John Holyoke, baritone
Mark Sprinkle, tenor

Joel Cohen, baritone, lutes, percussion
Robert Mealy, medieval fiddle, harp
Margriet Tindemans, medieval fiddle, rebec, harp, gittern
Steven Lundahl, recorder, shawm, slide trumpet, mute cornett
Benjamin Harms, percussion



ASSISTED BY
The Harvard University Choir
Murray Forbes Somerville, Director

Katharine Christopherson, soprano
Katherine Lawson, soprano
Kate A. Lingley, alto
Catherine Wearing, alto
Nadine Yap, alto
Michael Cedrone, tenor
Peter Kalmus, tenor
Christopher Thorpe, tenor
Daniel Gallisa, bass
Daniel Roihl, bass
Charles D. Starrett, bass

Transcriptions/editions/reconstructions of the melodies from the *Carmina burana* manuscript and from other medieval sources by:
Thomas Binkley, René Clemencic, Joel Cohen,
Walter Lipphardt, Miriam K. Whaples

Musical arrangements by Joel Cohen
Language consultant: M.J. Connolly

Production coordinator: Lawrence Hawes
Thanks for additional project support to Erato Records (Paris) and Harvard University

This program is dedicated to the memory of Thomas Binkley (1931-1995).

Carmina burana

Medieval songs from the Benediktbeuern manuscript (c.1230)
(Authors' names are given when known; all others anonymous)

I. Right and wrong go walking

Fas et nefas ambulant — Gauthier de Châtillon(?)
Right and wrong go walking, almost in step together, and virtue must take care to stay halfway between two vices. As Cato says, "Walk with the good," and consider who is worthy of your gifts. Be friendly and smooth towards everyone, but be careful to discern the grain among the chaff; misplaced charity is no virtue. You can give properly only when you know who I really am, from the inside. If you wisely sift the wheat from the chaff, your donation will buy fame. I glory in you, for you are loaded with wealth!

O varium fortune
O slippery unconstancy of Fortune! You hold unstable court, and you reward those whom you favour immoderately. You make uncertain the one who has climbed to the top of the wheel, and you raise the pauper from the dung-heap. Fortune has built, and demolished, abandoning those she previously pampered. Her gifts are fleeting; she ennobles and enriches the weak, and brings down the noble. Nothing is more welcome than Fortune's grace; among all that is sweet, nothing is sweeter than fame. If only it lasted longer! but it falls apart, like a withered field. Thus, it is not unfitting that I sing: O slippery inconstancy of Fortune!

O fortuna, velut luna
O Fortune! You are as changeable and inconstant as the moon, ever waxing and waning. This hateful life first oppresses, then assuages, as fancy dictates, melting poverty and power like ice. Fate, monstrous and empty, you are a malevolent, whirling wheel. Vain well-being always dissolves; veiled in the shadows, you pursue me. Now I bring to you my bare backside. Fate is against me in matters of health and virtue. I am driven on, weighed down, enslaved. At this time, pluck the vibrating string, and may all weep with me!

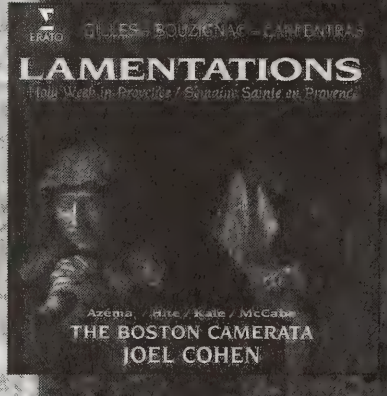
II. The crooked path

Ad cor tuum revertere — Philippe le Chancellier
Return to your heart, you man of miserable state. Why do you spurn life? Why do you dedicate yourself to sin? Why do you indulge in evil?... Consider how hard this life is, like

JOEL COHEN
ANNE AZÉMA

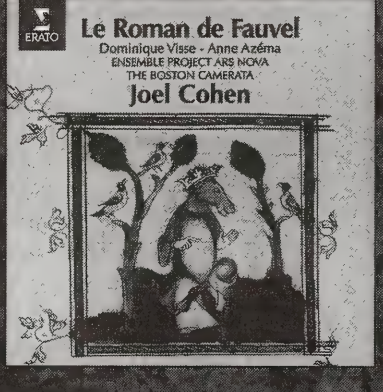
The Boston Camerata
Camerata Mediterranea

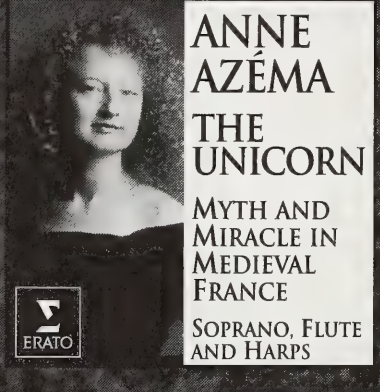
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another death. Why do you not rid yourself of sin, since the hour of your death is unknown to you? If you come to the Bridegroom with an empty lamp, you are like a foolish virgin. Therefore, sleep not, but keep a vigil for the Lord when he knocks!

Vita perdite Pierre de Blois

Formerly, I gave myself over to depravity, breaking my vows. Now, in the evening of life, I choose to correct the errors of my youth. To correctly distinguish good from evil, I must not deceive myself. I cannot reap virtue's prize while I am doing wrong. I am not a dupe of the crooked path; I am not addicted to unnatural acts. Get yourself a floozy, so that you don't go in for perverted sex! The swill of pigs could not assuage my hunger. But the Scriptures advised me to choose the way of goodness. I deserve no better than death if (like a dog) I return to my own vomit. I shall deserve reprimand if I serve the filth of evil. I shall leave the old path, refusing to tread the devious byways of Venus. It's better to take the royal road; he who cedes to another sinks in mud. Therefore may I find, through God's mercy, pardon for my sins. Since Thou alone can spare me, Lord, have pity on me!

Bonum est confidere Philippe le Chancellier

It is good to trust in the Lord of Lords; it is good to place our trust in the object of our hope. They deceive themselves, who trust in the power of kings, and they exclude themselves from the court of the Most High. Follow the ways of righteousness, study improvement, earn your bread through the sweat of your brow.

Curritur ad vocem

Everyone is running towards the voice of Money, a pleasing sound indeed. Everyone goes after that which is forbidden. That's how to live! The way the priests do! They will judge a case for a small fee. If you let down your net, you can fish up your reward, and with interest. If anyone in this business doesn't know how the world works, let him choose, or disappear: Get what you need, by whatever means necessary. law is no deterrent; the judiciary doesn't matter. Where virtue is crime, God has no place!

III. Lords of misrule

Dum iuventus floruit

While youth flowered, I could do whatever pleased me, to run about at will and give myself to the pleasures of the flesh. But the state of manhood does not allow one to lead such a life; those familiar ways are anulled. The spirit of the age said, "Nothing is to be ruled out"; and it has given me everything for my pleasures. I want to be prudent, to abstain from what I have done in the past, to dedicate myself to serious things, and to redeem with my virtues my former sins.

Introitus and Sequence from the "Officium Lusorum" (Gambler's Mass):

Introitus

Mourn we all in Decius, for the pain of all those who gamble. The gods of the dice rejoice in their nakedness, and praise the son of Bacchus. They should forsake the Dice, now and forever. Firmly shall this fraud speak from my mouth.

Sequence (melody: Victimae paschali laudes)

To the new victim of Five and Six shall the dice swear allegiance. Five and Six take the clothing, robbing the victim of coats, vests, and horses. An extraordinary battle rages between winning and lósing; now he cries, "O Fortune, what have you done to me? How quickly have you forsaken me, leaving me helpless!" Five and Six, in you lies my hope. Ah, if you would only appear on the gaming table. Old man Seven, come down from heaven!

Alte clamat epicurus

Loudly brags the bon vivant: "Happiness is a full belly; the stomach shall be my God; the kitchen, from which come divine odors, shall be his temple." Quite a convenient deity, never long on a fast; the gourmet throws up his wine to make room for his breakfast. His sacral objects are the dinner table and the wine vessal. He's always full up, skin a-swollen. His cheeks glow red, and his member stands erect, strong as a chain. Still, practicing this religion upsets the stomach. The belly aches when you mix wine and beer. Tis a good life when the tummy works hard! The stomach says: "I care for noone but myself, and so, gently taking care of my well-being, acting on food and drink, I sleep and I rest."

Olim lacus colueram (melody: Dies irae)
Once I lived on lakes, once I was beautiful, when I was a swan. Pity, pity, black roasted lump! Once I was whiter, and more beautiful; now I am all blackened. Pity, pity, black roasted lump! Now I am roasting the steward turns me over and again on the spit, and sprinkles me with pepper. Pity, pity, black roasted lump! Now I lie on a plate, and cannot fly away. Bared teeth do I see! Pity, pity, black roasted lump!

Dic Christe veritas
Tell me, truth of Christ, rarest thing, rare Charity, where do you now live? In the valley of visions, or on Pharaoh's throne, or on high with Nero? In the bullrushes, with weeping Moses? Or rather, in the palace of Rome, when the Pope's bull roars?

Bulla fulminante Philippe le Chancellier
Where the bull roars, under thundering justice, the defendant appeals, and fails. Truth is suppressed, Justice is a whore. Run to and fro at the Curia, but you'll get nothing until you are stripped of your last penny. If you seek a position, you will point to your record in vain. Do not pretend to virtue; you might offend your judge. You'll wait months, unless your bribe is sufficiently large. The doorkeepers of the Pope are deafer than Cerberus. Even if you were Orpheus, you would plead in vain. Rap instead with a silver hammer. Jupiter pleaded in vain with Danae; but he got her maidenhead anyway, when he colored himself in gold. Gold is all-powerful; it speaks more eloquently than Cicero...that's why Crassus swallowed it, boiling hot.

Bacche, bene venies
Bacchus, be welcome, for you make our spirits happy. This wine, good wine makes every drinker brave and bold. Bacchus, once you have come into a man's breast, you ignite his spirit for love. This wine, good wine makes every drinker brave and bold. Bacchus goes out looking for the sex of woman; he subjects them all to you, o Venus. This wine, good wine... Bacchus can flatteringly entice women's hearts, and make them willing to give themselves to a man. This wine, good wine... Beloved God Bacchus, here we are assembled, drinking happily to your generosity. This wine, good wine... Water prevents sexual intercourse; [but] Bacchus makes doing it easy. This wine, good wine makes every drinker brave and bold.

Intermission

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IV. Hail, bountiful Venus!

Tempus transit gelidum
The cold times pass, the world is renewed, the flowers and spring return. The birds rejoice with pleasure, and the air is cheerful. Decorous maidens play on the grass, singing new songs from their sweet mouths, and joyfully the birds join in. The heart is touched by love, as girls and birds make music. Now the boy with the quiver spreads his nets—by him was I conquered and wounded. At first, I fought and resisted, but the boy once again made me a subject of Venus. And, so injured, I fell in love. She has bound me with a strong bond, and to her I am devoted. How sweet are her kisses, sweeter than cinnamon, or honey from the comb.

Doleo, quod nimium
How I mourn, and I shall perish, if I see no more la joie que j'avais. Your sweet face makes me cry mille fois, and your heart is as ice; yet a baiser would cure me. Alas, what shall I do? What news from France? Shall I lose l'amour de ma belle? Friends, now counsel me, pour votre honneur. Sweet friend, pour votre amour do I weep and moan; friends, laissez-moi!

Ecce chorus virginum
Here are the maids dancing in the springtime, with the sun's rays lancing. Now soften your rejoicing, and lay boughs at the altar of Beauty. In this flowery vale, sweet and fragrant, is a place of flowers and violets, where the birds sing sweetly. Lay boughs at the altar of Beauty! Here come the flower-garlanded maidens; who will tell them the old tales, yet avoiding the sad story of Dido? Lay boughs at the altar of Beauty!

Exiit diluculo
At the break of day, the shepherdess went out, with herd, staff, and spring lambs; in the little flock are a sheep and a donkey, a cow and a calf, a young buck and a she-goat. She saw a student sitting on the grass. "What are you doing, Milord? Come play with me!"

Axe Pheobus aureo
Phoebus, on his golden chariot, lights up the heavens with rose-colored rays. Cybele grows lovelier, her face glows, and Semele gives her sun the flower of Phoebus' favor. The sweet zephyrs make the woods sound, and the birds sing. Philomena quarrels with Tereus, her song merging with that of the blackbird. The happy dance of Venus mixes in with these songs; Venus now consoles, now torments, the hearts that are hers. She robs me of sleep; for love's sake, I lie awake. Cupid's arrows burn my heart with fire. What is given me, frightens me; what is refused to me, I welcome. She who gives herself to me, I avoid; she who will not obey me, I adore...If fear invades me, if my face is covered with tears, and pallid, it is because I am a victim of love.

Sic mea fata
Like the swan at the hour of its death, I sing to console my sorrow. The rosy color quits my cheeks, the pain grows, I die, I die, for I must love, and not be loved. I would be happier than Jupiter if the one whom I desire would pity me, if just once I could kiss her lips, if for just one night I could sleep with her. I could undergo death for such joy, I could, I could. When I saw her breasts, I wanted to cup them in my hands, and play with each nipple in turn; thus I imagined the pleasures of love. The flush of shame covered my face; desire urged me to lick her mouth, to lick, lick, lick, and to leave a love-mark on her!

O mi dilectissime
O my most delightful one, with the most serene face! Mandaliet, my beloved comes not! Your face shows how much nobility is in you, mixed with your blood. Mandaliet, my beloved comes not! Who is this beautiful girl? I burn for her love. Mandaliet, my beloved comes not! In my heart, there are many sighs for your beauty, that wounds me sorely. Mandaliet, my beloved comes not! Your eyes shine like the rays of the sun, like the flashing of lightning. Mandaliet, my beloved comes not! May the gods grant what I have in mind—that I may untie her virgin knot! Mandaliet, my beloved comes not!

Veni veni venias/Chume chume geselle min
(Latin text) Come, come, do not make me die. Too-whit-too whoo, chirrup! Beautiful is

your face, your eyes, your hair; what a fine specimen! Redder than rose, whiter than the lily, I revel in you!

(German text) Come, come, my beloved, I beg you. Sweet rose-red mouth, come and make me healthy!

Ich was ein chint
Once I was the purest of virgins; all praised my innocence. Alas, alas, cursed be that linden tree by the wayside! I went to the meadow to pick some flowers, and there I met a jacknape who wanted my flower. He took me by my white hand, not immodestly; he led me to a ditch, deceitfully. Cursed be that linden tree!... He clutched at my white dress, most indecently; he drew me towards him, roughly. Cursed be that linden tree! He said, "Lady, let's go to some secluded place. Cursed be the path he took; now I lament it. Cursed be that linden tree! Not far from the road, there stands a linden tree, and there I placed my harp, my tambourine, and my lyre. Cursed be that linden tree! As he came to the linden tree he said, "Let's sit down"—he was under passion's spell—"let's play a game." Cursed be that linden tree! He grasped my white body, despite my shyness; he said "I shall make you my wife—how sweet is your mouth." Cursed be that linden tree! He took off my dress, baring my body; he besieged my little castle, with his stiff lance. Cursed be that linden tree! He picked up his quiver and bow (A fine hunt!); having betrayed me, he said, "Game's over." Cursed be that linden tree!

Ecce gratum et optatum
Behold, the pleasant spring brings back rejoicing. The fields are full of violets, the sun brightens everything, sadness recedes. Now the snow melts and disappears, and the Spring sucks at the breast of Summer. Unhappy he who neither lives nor lusts under Summer's rule. At Venus' command, let us glory and rejoice, since we are the equals of Paris.

Tempus est jocundum
Hear is the joyful time, o maidens; rejoice with them, o young men! Oh, oh, I am in flower, I burn—it's a new, new love that I'm dying of....In winter time, man waits, in the breath of spring he becomes passionate. Oh, oh, I am in flower... My virginity makes me play games with myself, my innocence holds me back. Oh, oh, I am in flower... Come, sweet girl, with joy, come, beautiful one, for now I perish. Oh, oh, I am in flower...

Tempus adest floridum
The greening season is here, and the flowers appear; the heat repairs the misfortune of the cold. The fields are full of flowers; maidens and young men go walking together. Let us play, for the love of Venus. "O sweet maid, why are you cruel to me? If you are Helen, I would be your Paris!" Hail, most beautiful one, precious jewel! Hail, glorious maiden, light of lights, Blanchefleur and Helen, bountiful Venus!

Notes

The ages-old manuscript that lay in the vaults of the Benediktbeuern monastery in Bavaria did not begin with the usual devotions. On the contrary, the opening song—meant as some satirical mime, or a dance perhaps—cast a cynical eye on worldly reality: "Right and wrong go walking, almost in step together, and virtue must take care to stay halfway between two vices.... Be friendly and smooth towards everyone, but be careful... misplaced charity is no virtue...If you wisely sift the wheat from the chaff, your donation will buy fame." The next song, on the same page, was no prayer to the Virgin, but rather a hymn to Goddess Fortune: "Fate, monstrous and empty, you are a malevolent, whirling wheel."

And the image on that opening page (see page 2 of this program book) was not some pious one of a Nativity or a Crucifixion. Instead, a wheel of Fortune (framed by an eerie, inverted cross) is presented as an allegory of life: a king on his throne at the top; on his right, a poor schlemiel sliding down and away from power; another unfortunate in the dumps at the bottom, and a third climbing back up on the left.

Though there are Christian prayers—and even a passion play—in this manuscript, the one now called the *Carmina burana*, the pagan spirit inspiring most of the poems reminds us that the rough, intense world of medieval Europe was anything but a Sunday School picnic. Did some wealthy ecclesiastic piece together this anthology of (mostly Latin) songs because of their literary grace, or their musical interest? Or, despite his ecclesiastical functions, was he seduced by the hard-nosed satire, the raw sensuality of so many of the poems?

In any case, we can only be grateful, for *Carmina burana* is probably the most important source of secular, medieval Latin poetry that we now have. The songs were collected, somewhere in Germany, from many places and sources, most likely in the early decades of the thirteenth century. (Surprisingly, perhaps, to those who already know the Carl Orff oratorio, with its 1930s German-nationalist subtext, the original compiler[s] had international, "European" tastes. Most of the *Carmina* pieces with known authors are of French origin—and we have recovered a number of the tunes from French and Provençal manuscripts.)

Despite their markedly secular content, most of the songs were written in the shadow of the Church. A number of them in fact deal with church politics, and corruption in the hierarchy. The Latin they generally employ—(there are some in medieval German and even one, *Doleo quod nimium*, in a mixture of Latin, French, and Provençal—was an ecclesiastical language, learned by all in the church hierarchy, high—refined poets like Philip the Chancellor—and low—the anonymous "wandering scholars" or goliards who presumably penned the many lusty songs to Bacchus and Venus. Much has been written about these clerks, who entered the service of the Church to gain financial and material advancement; it was a good path to take for a bright, literate young man from a modest background. Furthermore, once in orders, a scholar was exempt from civil law, and could only be tried by an ecclesiastical court. This rule kept any number of tonsured troublemakers safely out of reach of the local police.

How were these brilliant, scabrous, touching, vivacious songs sung? Most of them appear in the manuscript source without music—and the ones that do have an accompanying tune in a notation system so maddeningly imprecise that scholars have been fighting about the "correct" solutions for generations. Carl Orff wrote his own tunes. We, more modestly, attempt to reconstruct the original melodies whenever possible, or to reconstruct/borrow plausible tunes from other medieval sources. But then, what style of performance would be appropriate? We can, of course, never know for sure. All of the songs, even the ones with the most scurillous subject matter, show considerable learning— they are not simply folk songs. And yet, the refined and courtly manner of the troubadours may not be appropriate for texts that describe the best way to bribe an official, or a stomach upset, or adolescent dating behavior. Perhaps a mix of musical approaches may be most appropriate: just as the manuscript itself contains elements of both "high" and "low" art, our performances seek to draw out the different expressive possibilities inherent in, and suggested by, the original material.

The first, pioneering attempt to reconstruct original *Carmina burana* melodies in modern performance was made by the Studio der Frühen Musik in the mid 1960s. The ensemble's leader, a renegade young American expatriate named Thomas Binkley, created a mini-revolution in the musical world. Along with the Studio's main singer, mezzo-soprano Andrea von Ramm, Binkley forged a daring new approach to the interpretation of medieval song, literally reinventing a convincing performance style for important, long-forgotten works. Everyone who has played and sung medieval music since then is indebted to those wonderful, audacious experiments. We dedicate tonight's performance to Tom Binkley's memory.

—Joel Cohen

Prelude Concert

Friday, July 7, at 6
Florence Gould Auditorium, Seiji Ozawa Hall



MALCOLM LOWE, violin
GILBERT KALISH, piano

SCHUBERT — Rondo in B minor for piano and violin, D.895
("*Rondeau brillant*")

BRAHMS — Violin Sonata No. 2 in A, Opus 100
Allegro amabile
Andante tranquillo—Vivace di più—Andante
Allegretto grazioso

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Baldwin piano

Notes

Toward the end of his short life, **Schubert** tried to extend his reputation, already high as a composer of songs, into the larger realm of symphony and opera. He was to be sadly disappointed in both respects. The Musical Society (*Musikverein*), which ran Vienna's orchestral life, rejected his great C major symphony as "too long and too difficult," and the censor rejected a libretto on which he hoped to compose an opera, *The Count of Gleichen.* The general audience in Vienna was in the middle of a Rossini craze, and anything the slightest bit less brilliant was simply not of interest to Viennese audiences, who were strongly criticized by an English visitor for their "flippancy of taste." In December 1826, determined to fight fire with fire, Schubert composed a rondo in B minor for a young Bohemian violinist, Josef Slavik, who was beginning to achieve a substantial reputation for virtuoso fireworks on his instrument. Ironically, while most of Schubert's large scores—especially his later symphonies—languished unperformed and unpublished, the Rondo was accepted at once by Artaria and appeared in print less than four months after its composition.

* * * * *

Some composers have maintained that the violin is the instrument that comes closest to reproducing the singing quality of the human voice. Whether or not **Brahms** ever espoused this view, his violin sonatas give tacit assent: they are among the most lyrical of all his chamber compositions, and the first two, at least, emphasize this fact by actually quoting from his own Lieder.

Brahms spent the summer of 1886 in the splendor of Switzerland, on the shores of Lake Thun, a place that proved so congenial to his mood that he returned for the two following summers. His first stay saw the completion of three chamber works: the second cello sonata, Opus 99, the second violin sonata, Opus 100, and the third piano trio, Opus 101. The first and last of these were ardent and dramatic in character, but the violin sonata sings throughout, maintaining a relationship between violin and piano strikingly analogous to that between voice and piano in the songs. Moreover, what the violin sings in the sonata was familiar enough to Brahms: he had al-

ready used versions of these melodies in some songs—later to be published as Opus 105—that had been sung to him by the mezzo-soprano Hermine Spies on a visit to Thun that summer. The first of these, *Wie Melodien zieht es mir*, which compares love to a melody running through one's mind, appears quite clearly as the second theme of the first movement. The second song, *Immer leiser wird mein Schlummer*, grows to a climax on the words "If you want to see me again, come, oh come soon." This phrase grows from an idea that reappears at the opening of the sonata's last movement. It doesn't matter whether Brahms intended us to recognize such similarities (or even if he was aware of them himself, though he almost certainly was), but their presence highlights the stylistic character of the sonata. The first movement is by no means devoid of drama, but it keeps breaking out in echoes of song. The second movement alternates, in a manner that Brahms often liked to do, both slow and fast sections and a play between major and minor. The finale offers a melody of idyllic serenity opposed by occasional clouds.

—Steven Ledbetter

ARTISTS

Celebrating his tenth anniversary as the BSO's concertmaster this season, **Malcolm Lowe** became the Boston Symphony Orchestra's tenth concertmaster in 1984, at which time he became only its third concertmaster since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He makes frequent appearances as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and he has returned many times to his native Canada for guest appearances as a soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his appointment in Boston, he was concertmaster of the Orchestre Symphonique de Quebec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Mon-treal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. He also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

Pianist **Gilbert Kalish** has been internationally acclaimed for his performance of piano literature spanning the eighteenth century to the present, including many new works commissioned by and for him. Considered a major voice in American music, Mr. Kalish has been pianist with the Contemporary Chamber Ensemble since its inception in 1960; he has also peformed with the Chamber Music Society of Lincoln Center, and the Juilliard, Concord, Emerson, Tokyo, and Vermeer string quartets. His artistic collaboration with the late mezzo-soprano Jan DeGaetani began as early as 1960, when both singer and pianist were at the threshold of their respective careers; he has also fostered noteworthy collaborations with cellist Joel Krosnick and violinist Paul Zukofsky. Mr. Kalish's discography numbers nearly one hundred albums, including music for solo piano, songs, Lieder, and diverse chamber works. In August 1985 he was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers in the early 1950s, he has taught here since 1968 and became Head of Chamber Music and Keyboard Activities in 1982. Active as a panelist and juror for various American music competitions, Mr. Kalish is also Professor of Piano and Chairman of the Performance Faculty at the State University of New York at Stony Brook. He often gives master classes in conjunction with university concert series; for his work as pianist and educator he was awarded an honorary degree by Swarthmore College in 1986. In addition to his many appearances with the Boston Symphony Chamber Players in Boston, at Tanglewood, and on tour, he has appeared as soloist with the Boston Symphony Orchestra on numerous occasions.

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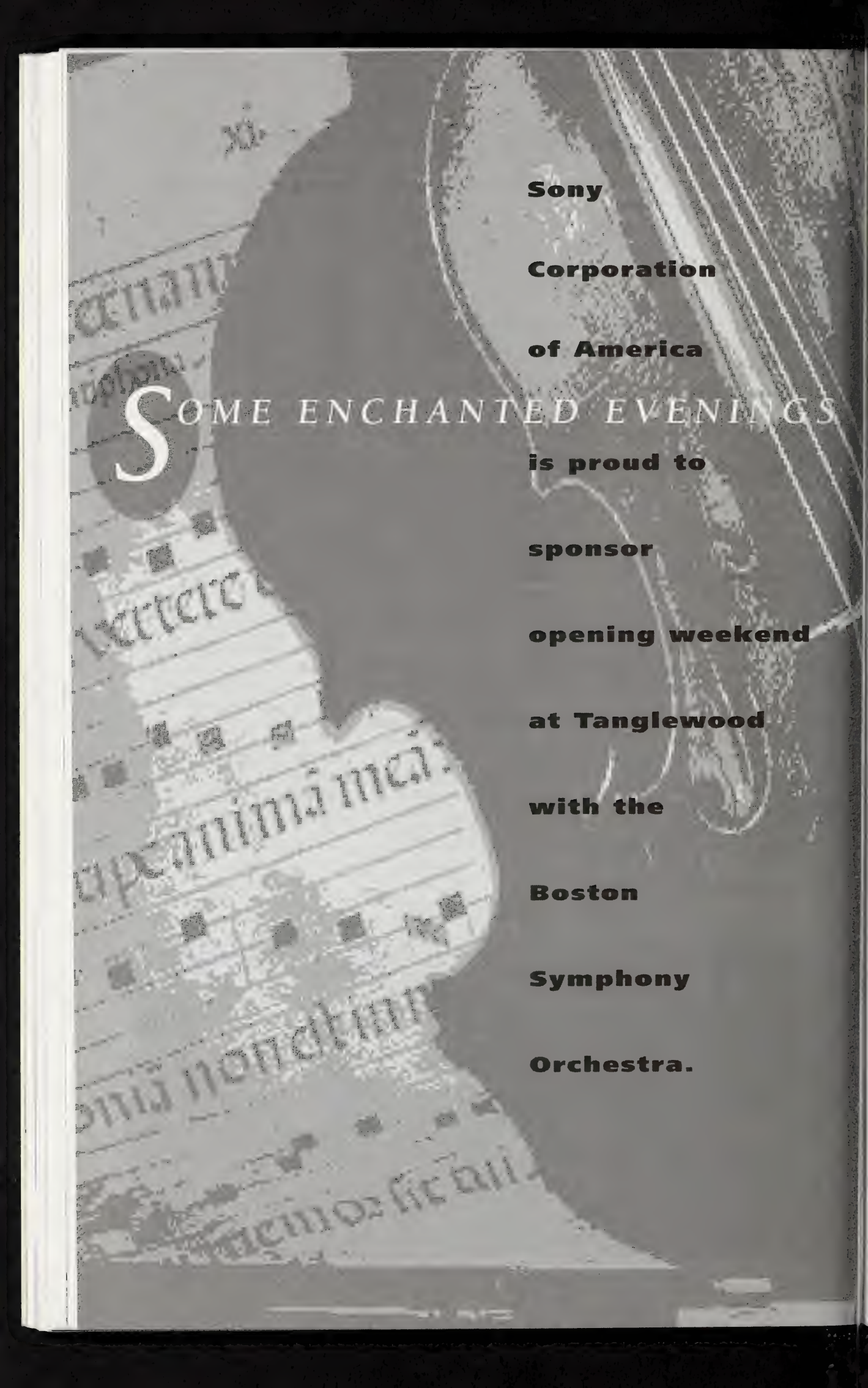
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Carl Orff – Carmina burana

FORTUNA
IMPERATRIX MUNDI

FORTUNE
EMPRESS OF THE WORLD

1. *O Fortuna*
(Chorus)

O Fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

O Fortune!
Like the Moon
Everchanging
Rising first
Then declining;
Hateful life
Treats us badly
Then with kindness
Making sport with our desires,
Causing power
And poverty alike
To melt like ice.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Dread Destiny
And empty fate,
An ever turning wheel,
Who make adversity
And fickle health
Alike turn to nothing,
In the dark
And secretly
You work against me;
How through your trickery
My naked back
Is turned to you unarmed.

Sors salutis
et virtutis
michi nunc contraria
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

Good fortune
And strength
Now are turned from me.
Affection
And defeat
Are always on duty,
Come now
Pluck the strings
Without delay;
And since by fate
The strong are overthrown
Weep ye all with me.

2. *Fortune plango vulnera*
(Chorus)

Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
verum est, quod legitur
fronte capillata,
sed plerumque sequitur
occasio calvata.

I lament the wounds that Fortune deals
With tear-filled eyes
For returning to the attack
She takes her gifts from me.
It is true
As they say,
The well-thatched pate
May soonest lose its hair.

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corrui
gloria privatus.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice—
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

Once on Fortune's throne
I sat exalted
Crowned with a wreath
Of Prosperity's flowers.
But from my happy
Flower-decked paradise
I was struck down
And stripped of all my glory.

The wheel of Fortune turns
Dishonoured I fall from grace
And another is raised on high.
Raised to over dizzy heights of power
The King sits in majesty
But let him beware his downfall!
For 'neath the axle of Fortune's wheel
Behold Queen Hecuba.

I

PRIMO VERE

SPRINGTIME

3. *Veris leta facies*
(Small Chorus)

Veris leta facies
mundo propinatur
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.

The joyous face of Spring
Is presented to the World.
Winter's army
Is conquered and put to flight.
In colourful dress
Flora is arrayed
And the woods are sweet
With birdsong in her praise.

Flore fusus gremio
Phobus novo more
risum dat, hoc vario
iam stipatur flore
Zephyrus nectareo
spirans in odore;
certatim pro bravio
curramus in amore.

Reclining in Flora's lap
Phoebus again
Laughs merrily
Covered with many coloured flowers.
Zephyr breathes around
The scented fragrance;
Eagerly striving for the prize
Let us compete in love.

Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

Trilling her song
Sweet Philomel is heard
And smiling with flowers
The peaceful meadows lie,
A flock of wild birds
Rises from the woods;
The chorus of maidens
Brings a thousand joys.

4. *Omnia Sol temperat*
(Baritone)

Omnia Sol temperat
purus et subtilis,
novo mundo reserat
facies Aprilis,
ad amorem properat
animus herilis,
et iocundis imperat
deus puerilis.

All things are tempered by the Sun
So pure and fine.
In a new world are revealed
The beauties of April,
To thoughts of love
The mind of man is turned
And in pleasure's haunts
The youthful God holds sway.

Rerum tanta novitas
in solemni vere
et veris auctoritas
iubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.

Ama me fideliter!
fidem meam nota:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota.
quisquis amat taliter,
volvitur in rota.

Nature's great renewal
In solemn Spring
And Spring's example
Bid us rejoice;
They charge us keep to well-worn paths,
And in your Springtime
There is virtue and honesty
In being constant to your lover.

Love me truly!
Remember my constancy.
With all my heart
And all my mind
I am with you
Even when far away.
Whoever knows such love
Knows the torture of the wheel.

5. *Ecce gratum*
(Chorus)

Ecce gratum
et optatum
Ver reducit gaudia,
purpuratum
floret pratum,
Sol serenat omnia,
iamiam cedant tristia!
Estas redit,
nunc recedit
Hyemis sevitia.

Behold the welcome
Long awaited
Spring which brings back pleasure
And with crimson flowers
Adorns the fields.
The Sun brings peace to all around:
Away with sadness!
Summer returns
And now departs
Cruel winter.

Iam liquescit
et decrescit
grando, nix et cetera,
bruma fugit,
et iam sugit

Melt away
And disappear
Hail, ice and snow.
The mists flee
And Spring is fed

Ver Estatis ubera:
illi mens est misera,
qui nec vivit,
nec lascivit
sub Estatis dextera.

At Summer's breast.
Wretched is the man
Who neither lives
Nor lusts
Under Summer's spell.

Gloriantur
te letantur
in melle dulcedinis
qui conantur,
ut utantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis.

They taste delight
And honeyed sweetness
Who strive for
And gain
Cupid's reward.
Let us submit
To Venus's rule
And joyful
And proud
Be equal to Paris.

Please turn the page quietly.

UF DEM ANGER

ON THE GREEN

6. *Tanz*

7. *Floret silva*
(Chorus)

Floret silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus?
hinc equitavit,
eia, quis me amabit?

The noble forest
Is decked with flowers and leaves.
Where is my old
My long-lost lover?
He rode away on his horse.
Alas who will love me now?

Floret silva undique.
nach mime gesellen ist mir we.
Gruonet der walt allenthalben,
wa ist min geselle alse lange?
der ist geriten hinnen,
owi, wer sol mich minnen?

The forest all around is in flower
I long for my lover
The forest all around is in flower
Whence is my lover gone?
He rode away on his horse.
Alas, who will love me now?

8. *Chramer, gip die varwe mir*
(Chorus)

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.

Salesman! give me coloured paint,
To paint my cheeks so crimson red,
That I may make these bold young men
Whether they will or no, to love me.

Seht mich an,
jungen man!
lat mich iu gevallen!

Look at me,
Young men all!
Am I not well pleasing?

Minnet, tugentliche man,
minnecliche frouwen!
minne tuot iu hoch gemuot
unde lat iuch in hohlen eren
schouwen.

Love, all you right-thinking men,
Women worthy to be loved!
Love shall raise your spirits high
And put a spring into your step.

Seht mich an,
jungen man!
lat mich iu gevallen!

Look at me,
Young men all!
Am I not well pleasing?

Wol dir, werlt, das du bist
also freudenriche!
ich wil dir sin undertan
durch din liebe immer sicherliche.

Hail to thee, o world that art
In joy so rich and plenteous!
I will ever be in thy debt
Surely for thy goodness's sake!

Seht mich an,
jungen man!
lat mich iu gevallen!

Look at me,
Young men all!
Am I not well pleasing?

9. *Reie*
Swaz hie gat umbe
(Chorus)

Swaz hie gat umbe,
daz sint allez megede,
die wellent an man
alle disen sumer gan.

They who here go dancing round
Are young maidens all
Who will go without a man
This whole summer long.

Chume, chum geselle min
(Small Chorus)

Chume, chum geselle min,
ih enbite harte din,
ih enbite harte din,
chume, chum geselle min.

Come, come, dear heart of mine,
I so long have waited for thee,
I so long have waited for thee,
Come, come, dear heart of mine!

Suzer rosenvarwer munt,
chum unde mache mich gesunt,
chum unde mache mich gesunt,
suzer rosenvarwer munt.

Sweetest rosy coloured mouth,
Come and make me well again!
Come and make me well again!
Sweetest rosy coloured mouth.

Swaz hie gat umbe
(Chorus)

Swaz hie gat umbe,
daz sint allez megede,
die wellent an man
alle disen sumer gan.

They who here go dancing round
Are young maidens all
Who will go without a man
This whole summer long.

10. *Were diu werlt alle min*
(Chorus)

Were diu werlt alle min
von dem mere unze an den Rin,
des wolt ih mih darben,
daz diu chünegin von Engellant
lege an minen armen.

If the whole world were but mine
From the sea right to the Rhine
Gladly I'd pass it by
If the Queen of England fair
In my arms did lie.

II

IN TABERNA

IN THE TAVERN

11. *Estuans interius*
(Baritone)

Estuans interius
ira vehementi
in amaritudine
loquor mee menti:
factus de materia,
cinis elementi
similis sum folio,
de quo ludunt venti.

Seething inside
With boiling rage
In bitterness
I talk to myself.
Made of matter
Risen from dust
I am like a leaf
Tossed in play by the winds.

Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti
sub eodem tramite
nunquam permanenti.

But whereas it befits
A wise man
To build his house
On a rock,
I, poor fool,
Am like a meandering river
Never keeping
To the same path.

Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similes,
et adiungor pravis.

I drift along
Like a pilotless ship
Or like an aimless bird.
Carried at random through the air
No chains hold me captive,
No lock holds me fast,
I am looking for those like me
And I join the depraved.

Please turn the page quietly.

Mihi cordis gravitas
res videtur gravis;
iocus est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.

The burdens of the heart
Seem to weigh me down;
Jesting is pleasant
And sweeter than the honeycomb.
Whatever Venus commands
Is pleasant toil
She never dwells
In craven hearts.

Via lata gradior
more iuventutis,
inplicor et vitiis,
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

On the broad path I wend my way
As is youth's wont,
I am caught up in vice
And forgetful of virtue,
Caring more for voluptuous pleasure
Than for my health,
Dead in spirit,
I think only of my skin.

12. *Olim lacus colueram*
(Tenor and Male Chorus)

Olim lacus colueram,
olim pulcher extiteram
dum cignus ego fueram.
Miser, miser!
modo niger
et ustus fortiter!

Once in lakes I made my home
Once I dwelt in beauty
That was when I was a swan.
Alas, poor me!
Now I am black
And roasted to a turn!

Girat, regirat garcifer;
me rogus urit fortiter:
propinat me nunc dapifer,
Miser, miser!
modo niger
et ustus fortiter!

On the spit I turn and turn;
The fire roasts me through
Now I am presented at the feast
Alas, poor me!
Now I am black
And roasted to a turn!

Nunc in scutella iaceo,
et volitare nequeo,
dentes frendentes video:
Miser, miser!
modo niger
et ustus fortiter!

Now in a serving dish I lie
And can no longer fly
Gnashing teeth confront me.
Alas poor me!
Now I am black
And roasted to a turn!

13. *Ego sum abbas*
(Baritone and Male Chorus)

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,

post vesperam nudus egredietur,
et sic denudatus veste clamabit:
Wafna, wafna!
quid fecisti sors turpissima?
Nostre vite gaudia
abstulisti omnia!

I am the abbot of Cucany
And I like to drink with my friends.
I belong from choice to the sect of Decius,
And whoever meets me in the morning
at the tavern
By evening has lost his clothes,
And thus stripped of his clothes cries out
Wafna! Wafna
What has thou done, oh wicked fate?
All the pleasures of this life
Thus to take away!

14. *In taberna quando sumus*
(Male Chorus)

In taberna quando sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.

When we are in the tavern
We spare no thought for the grave
But rush to the gaming tables
Where we always sweat and strain.
What goes on in the tavern
Where a coin gets you a drink
If this is what you would know
Then listen to what I say.

Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem,
sed pro Bacho mittunt sortem:

Some men gamble, some men drink,
Some indulge in indiscretions,
But of those who stay to gamble
Some lose their clothes,
Some win new clothes,
While others put on sack cloth,
There no-one is afraid of death
But for Bacchus plays at games of chance.

Primo pro nummata vini;
ex hac bibunt libertini,
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

First the dice are thrown for wine:
This the libertines drink.
Once they drink to prisoners,
Then three times to the living,
Four times to all Christians,
Five to the faithful departed,
Six times to the dissolute sisters,
Seven to the bush-rangers.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discordantibus,
duodecies pro penitentibus,
tredecies pro iter angentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Eight times to delinquent brothers,
Nine to the dispersed monks,
Ten times to the navigators,
Eleven to those at war,
Twelve to the penitent,
Thirteen to travellers.
They drink to the Pope and King alike,
All drink without restraint.

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.

The mistress drinks, the master drinks,
The soldier drinks, the man of God,
This man drinks, this woman drinks,
The manservant with the serving maid,
The quick man drinks, the sluggard drinks,
The white man and the black man drink,
The steady man drinks, the wanderer drinks,
The simpleton drinks, the wiseman drinks.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.

The poor man drinks, the sick man drinks,
The exile drinks and the unknown,
The boy drinks, the old man drinks,
The Bishop drinks and the Deacon,
Sister drinks and brother drinks,
The old crone drinks, the mother drinks,
This one drinks, that one drinks,
A hundred drink, a thousand drink.

Please turn the page quietly.

Parum sexcente nummate
durant cum immoderate
bibunt omnes sine meta
Quamvis bibant mente leta;
sic nos rodunt omnes gentes,
et sic erimus egentes.
Qui nos rodunt confudantur
et cum iustis non scribantur.

Six hundred coins are not enough
When all these drink too much.
And without restraint
Although they drink cheerfully.
Many people censure us
And we shall always be short of money,
May our critics be confounded
And never be numbered among the just.

III

COUR D'AMOURS

THE COURT OF LOVE

15. *Amor volat undique*
(Soprano and Boys Chorus)

Amor volat undique,
captus est libidine.
Iuvenes, iuvencule
coniunguntur merito.
Siqua sine socio,
caret omni gaudio,
tenet noctis infima
sub intimo
cordis in custodia:
fit res amarissima.

Love flies everywhere
And is seized by desire,
Young men and women
Are matched together.
If a girl lacks a partner
She misses all the fun;
In the depths of her heart
Is darkest night;
It is a bitter fate.

16. *Dies, nox et omnia*
(Baritone)

Dies, nox et omnia
mihi sunt contraria,
virginum colloquia
me fay planszer,
oy suvenz suspirer,
plu me fay temer.

Day, night and all the world
Are against me,
The sound of maidens' voices
Makes me weep.
I often hear sighing
And it makes me more afraid.

O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,
grand ey dolur,
attamen consulite
per voster honur.

O friends, be merry,
Say what you will,
But have mercy on me, a sad man,
For great is my sorrow,
Yet give me counsel
For the sake of your honour.

Tua pulchra facies,
me fey planszer milies,
pectus habens glacies,
a remender
statim vivus fierem
per un baser.

Your lovely face
Makes me weep a thousand tears
Because your heart is of ice,
But I would be restored
At once to life
By one single kiss.

17. *Stetit puella*
(Soprano)

Stetit puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia.
Stetit puella,
tamquam rosula;
facie splenduit,
os eius floruit.
Eia.

There stood a young girl
In a red tunic;
If anyone touched her
The tunic rustled.
Heigho.
There stood a girl
Fair as a rose,
Her face was radiant,
Her mouth like a flower.
Heigho.

18. *Circa mea pectora*
(Baritone and Chorus)

Circa mea pectora	My breast
multa sunt suspiria	Is filled with sighing
de tua pulchritudine,	For your loveliness
que me ledunt misere.	And I suffer grievously.
Manda liet,	Manda liet,
manda liet,	Manda liet,
min geselle	My sweetheart
chumet niet.	Comes not.
Tui lucent oculi	Your eyes shine
sicut solis radii,	Like sunlight,
sicut splendor fulguris	Like the splendour of lightning
lucem donat tenebris.	In the night.
Manda liet,	Manda liet,
manda liet,	Manda liet,
min geselle	My sweetheart
chumet niet.	Comes not.
Vellet deus, vellent dii,	May God grant, may the Gods permit
quod mente proposui,	The plan I have in mind
ut eius virginea	To undo the bonds
reserassem vincula.	Of her virginity.
Manda liet,	Manda liet,
manda liet,	Manda liet,
min geselle	My sweetheart
chumet niet.	Comes not.

19. *Sie puer cum puellula*
(Six Male Soloists)

Si puer cum puellula	If a boy and a girl
moraretur in cellula,	Linger together,
felix coniunctio.	Happy is their union;
Amore sucrescente,	Increasing love
pariter e medio	Leaves tedious
propulso procul tedio,	Good sense far behind,
fit ludus ineffabilis	And inexpressible pleasure fills
membris, lacertis, labiis.	Their limbs, their arms, their lips.

20. *Veni, veni, venias*
(Double Chorus)

Veni, veni, venias,	Come, come pray come,
ne me mori facias,	Do not let me die,
hyrca, hyrca, nazaza,	Hyrca, hyrca, nazaza,
trillirivos . . .	Trillirivos . . .
Pulchra tibi facies,	Lovely is your face,
oculorum acies,	The glance of your eyes,
capillorum series,	The braids of your hair,
o quam clara species!	Oh how beautiful you are!
Rosa rubicundior,	Redder than the rose,
lilio candidior,	Whiter than the lily,
omnibus formosior,	Comelier than all the rest;
semper in te glorior!	Always I shall glory in you.

Please turn the page quietly.

21. *In trutina*
(Soprano)

In trutina mentis dubia	In the scales
fluctuant contraria	Of my wavering indecision
lascivus amor et pudicitia.	Physical love and chastity are weighed.
Sed eligo quod video,	But I choose what I see.
collum iugo prebeo;	I bow my head in submission
ad iugum tamen suave transeo.	And take on the yoke which is after all sweet.

22. *Tempus est iocundum*
(Soprano, Baritone, Chorus, and Boys Chorus)

Tempus est iocundum,	Pleasant is the season
o virgines,	O maidens,
modo congaudete	Now rejoice together
vos iuvenes.	Young men.
Oh — oh,	Oh, oh,
totus floreo,	I blossom
iam amore virginali	Now with pure love
totus ardeo,	I am on fire!
novus, novus amor	This love is new, is new,
est, quo pereo.	Of which I perish.
Mea me confortat	My love brings me comfort,
promissio,	When she promises,
mea me deportat	But makes me distraught
negatio.	With her refusal.
Oh — oh,	Oh, oh,
totus floreo,	I blossom
iam amore virginali	Now with pure love
totus ardeo,	I am on fire!
novus, novus amor	This love is new, is new,
est, quo pereo.	Of which I perish.
Tempore brumali	In Winter time
vir patiens,	The man is lazy
animo vernali	In Spring he will get
lasciviens.	Gaily.
Oh — oh,	Oh, oh,
totus floreo,	I blossom
iam amore virginali	Now with pure love
totus ardeo,	I am on fire!
novus, novus amor	This love is new, is new,
est, quo pereo.	Of which I perish.
Mea mecum ludit	My chastity
virginitas,	Teases me
mea me detrudit	But my innocence
simplicitas.	Holds me back!

Oh — oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.

Oh — oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Oh! Oh!
I blossom,
Now with pure young love
I am on fire!
This love is new, is new,
Of which I perish.

Come my darling,
Come with joy,
Come with beauty,
For already I die!

Oh! Oh!
I blossom,
Now with pure young love
I am on fire!
This love is new, is new,
Of which I perish.

23. *Dulcissime*
(Soprano)

Dulcissime,
totam tibi subdo me!

Sweetest boy
I give my all to you!

BLANZIFLOR ET HELENA

BLANZIFLOR AND HELENA

24. *Ave formosissima*
(Chorus)

Ave formisissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar
ave mundi rosa,
Blanziflor et Helena,
Venus generosa.

Hail to thee most lovely
Most precious jewel,
Hail pride of virgins!
Most glorious virgin!
Hail light of the world!
Hail rose of the world!
Blanziflor and Helena!
Noble Venus, Hail.

FORTUNA
IMPERATRIX MUNDI

FORTUNE
EMPRESS OF THE WORLD

25. *O Fortuna*
(Chorus)

O Fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

O Fortune!
Like the Moon
Everchanging
Rising first
Then declining;
Hateful life
Treats us badly
Then with kindness
Making sport with our desires,
Causing power
And poverty alike
To melt like ice.

Please turn the page quietly.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

Dread Destiny
And empty fate,
An ever turning wheel,
Who make adversity
And fickle health
Alike turn to nothing,
In the dark
And secretly
You work against me;
How through your trickery
My naked back
Is turned to you unarmed.

Good fortune
And strength
Now are turned from me.
Affection
And defeat
Are always on duty,
Come now
Pluck the strings
Without delay;
And since by fate
The strong are overthrown
Weep ye all with me.

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WAGNER — Overture and Bacchanale from *Tannhäuser*

WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

GRANADOS — "Quejas, o la maja y el ruiseñor," from *Goyescas*
"Elegia eterna"

KATHLEEN BATTLE, soprano

INTERMISSION

ORFF — *Carmina burana*
(marking the 100th anniversary of the composer's birth)

Fortuna imperatrix mundi
(Fortune, empress of the world)
I. Primo vere (In springtime)
Uf dem Anger (On the green)
II. In taberna (In the tavern)
III. Cour d'amours (The court of love)
Blanziflor et Helena (Blanziflor and Helena)
Fortuna imperatrix mundi

KATHLEEN BATTLE
JOHN ALER, tenor
BOJE SKOVHUS, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
THE BOYS CHOIR OF HARLEM,
DR. WALTER J. TURNBULL, director

The text for *Carmina burana* has been printed separately.

Celebrating the 25th Anniversary of the Tanglewood Festival Chorus, 1970-1995

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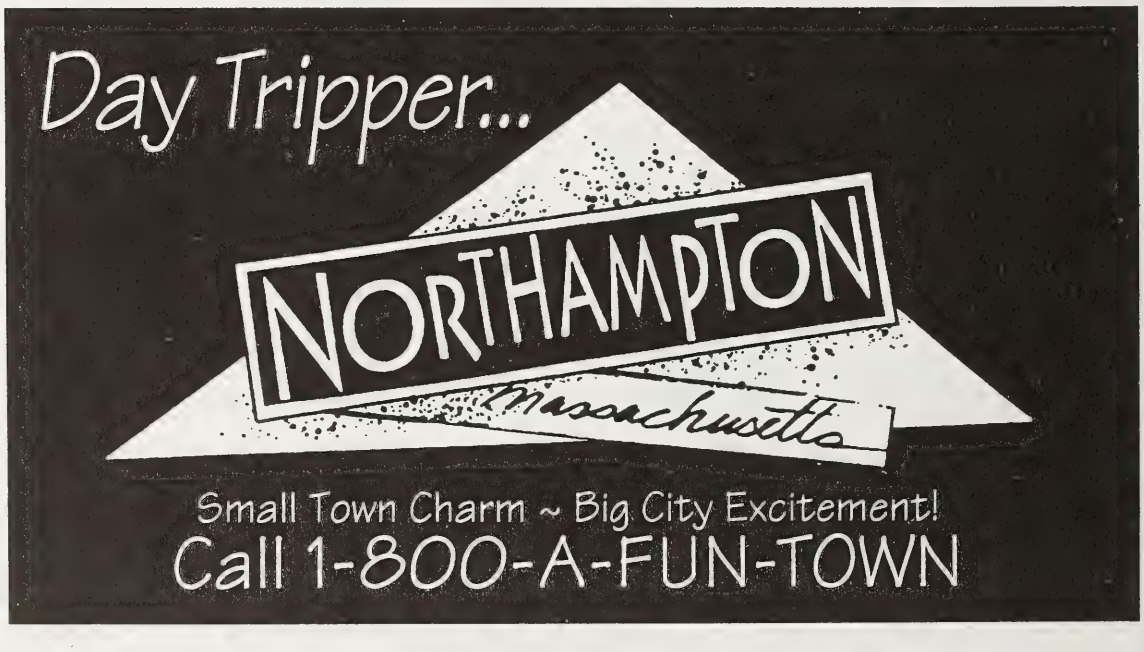
Baldwin piano

Celebrating the Tanglewood Festival Chorus' First Quarter-Century

In January 1970, the management of the Boston Symphony Orchestra asked John Oliver, then a young choral director at MIT, to create a new chorus. Oliver had recently graduated from the New England Conservatory and was already making a name for himself in the Boston area with the Framingham Choral Society and his own John Oliver Chorale. The BSO wanted a standing choral ensemble, one that aimed at the highest possible level of technical skill and musicianship, for regular appearances with the Boston Symphony at Tanglewood. For many years the BSO had performed regularly in Symphony Hall with the New England Conservatory Chorus, the Chorus Pro Musica, or the Harvard Glee Club and Radcliffe Choral Society, but there was no comparable ensemble in the Berkshires to provide solid vocal support for the great choral masterpieces that figured in Tanglewood programs. Thus, since the new chorus was first imagined as a summertime ensemble, it was dubbed the Tanglewood Festival Chorus.

But even before the 1970 Tanglewood season arrived, the TFC had already made its virgin appearance with the orchestra—and what an appearance! John Oliver and his singers were asked to participate in a Symphony Hall performance that April 11 of Beethoven's Ninth Symphony under the direction of Leonard Bernstein, the closing concert of a week-long series marking the 200th anniversary of the composer's birth. By the mid-'70s the chorus was no longer primarily a summer ensemble; membership now meant a year-round commitment. To date, over the last twenty-five years, hundreds of highly skilled volunteer singers have devoted a large portion of their lives to making extraordinary music with this ensemble. One chorus manager calculated that a singer who took part in every rehearsal and every performance during a given calendar year would have spent the equivalent of four months' worth of forty-hour work-weeks in service to the Boston Symphony Orchestra—and all without pay (though travel and lodging expenses are provided by the orchestra).

The Tanglewood Festival Chorus has earned an enviable reputation as one of the world's great symphony choruses, renowned for its power, energy, musicianship, beauty of tone, and stylistic flexibility. It has proved capable of handling the

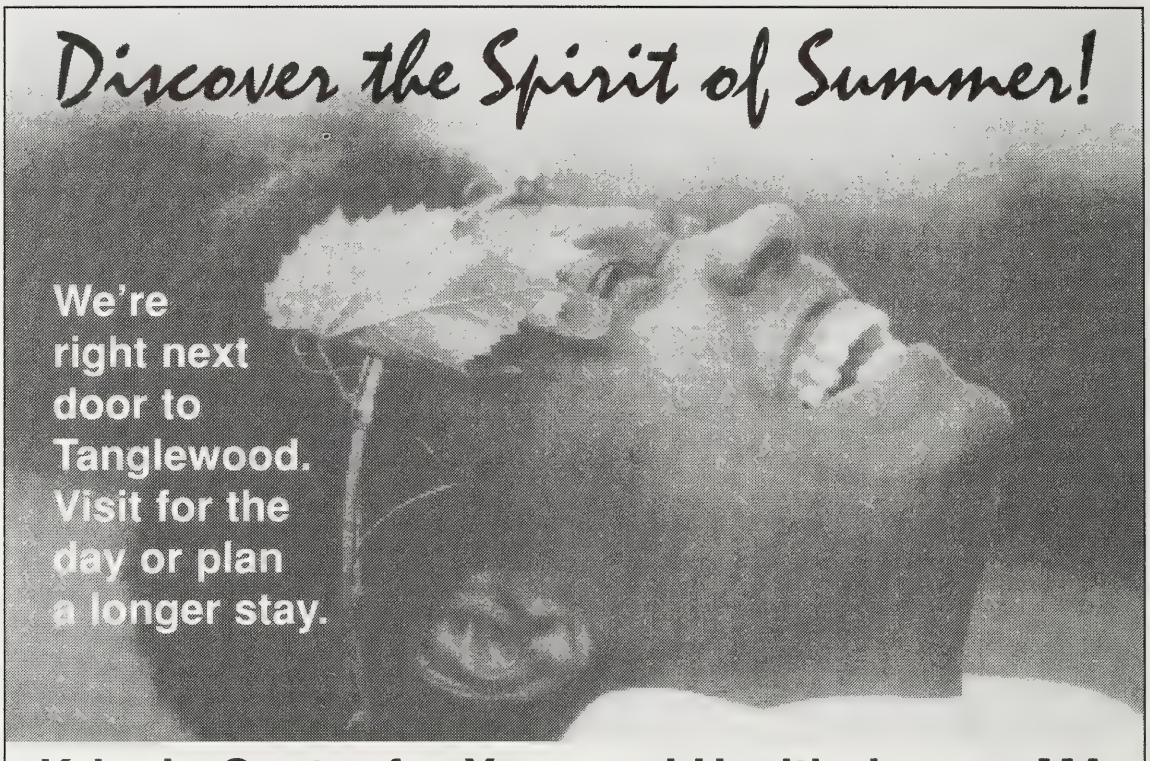


most diverse musical challenges, from the Baroque era to brand-new scores. The lion's share of the credit for this acclaim goes to the man who has led the TFC from its founding. John Oliver chooses each and every singer after extensive auditions during which he fills out, for each person auditioning, a detailed card with information about the individual's range, tone, and basic vocal quality, pitch sense, ability to pronounce the principal foreign languages employed in the choral repertoire, enunciation, and sight-reading. Periodically all singers are required to re-audition, with the result that the chorus has steadily increased in its technical ability and vocal splendor.

During these twenty-five years, the Tanglewood Festival Chorus has naturally performed most often in Boston and at Tanglewood, but it has also made frequent appearances with the BSO at Carnegie Hall, and has become known worldwide through its many recordings with the orchestra, including major choral works by Beethoven, Berlioz, Brahms, Debussy, Fauré, Mahler, Poulenc, and Schoenberg, as well as two operas: Tchaikovsky's *Pique Dame* and Strauss's *Elektra.* As part of the Boston Symphony's centennial commissioning program, Sir Michael Tippett and Donald Martino both wrote major pieces for the chorus. Jacob Druckman has also written for the ensemble, and Leon Kirchner is at work on a large score as part of the latest series of BSO commissions. The chorus has also been invited to make recordings on its own—including a distinguished recording of unaccompanied choral works by contemporary American composers, and another of challenging and little-known music by Luigi Dallapiccola and Kurt Weill. In December 1994, the Tanglewood Festival Chorus joined the orchestra for the first time on a foreign tour to Hong Kong and Japan, where audiences were astonished to see the chorus sing from memory and to notice that, for most pieces, the singers do not stand in block sections of sopranos, altos, tenors, and basses, but "hashed" into a thorough mix, which yields a more even blend and requires greater independence of musicianship on the part of each singer.

During the 1995 Tanglewood season, the Boston Symphony Orchestra features the Tanglewood Festival Chorus in many of the TFC's "greatest hits"—such major works as Orff's *Carmina burana,* the Berlioz *Requiem,* Mahler's *Resurrection* Symphony, and Verdi's *Requiem,* all of which the ensemble has performed many times—as well as other smaller choral works, both with the orchestra and *a cappella.* In doing so, the BSO salutes the Tanglewood Festival Chorus and founding conductor John Oliver for their twenty-five years of artistic achievement, and looks forward confidently to the next quarter-century.





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NOTES

Richard Wagner
Overture and Bacchanale from *Tannhäuser*

Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice, Italy, on February 13, 1883. His initial plans and musical sketches (including the theme of the Pilgrims' March) for Tannhäuser und der Sängerkrieg auf Wartburg *(*Tannhäuser and the Song Contest on the Wartburg*) stem from the summer of 1842; he completed the poem by April 7, 1843. He composed the music, beginning with the Venusberg scene, between July 1843 and January 1845, completed the scoring on April 13, 1845, and himself conducted the first performance on October 19, 1845, at Dresden. Wagner's original title for the opera was "Der Venusberg" ("The Mountain of Venus"), which, because of its sexual overtones, his publisher asked him to change. The overture calls for piccolo, two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, triangle, cymbals, tambourine, and strings. The Bacchanale, written for the Paris Opéra production premiered on March 13, 1861, with Pierre Dietsch conducting, adds castanets. (By Parisian tradition, no composer could lead the Opéra premiere of his own work.) At Paris the overture was played through and then followed by the newly written Bacchanale. The conflated "Overture and Bacchanale" seems to have been first performed at a concert given by Wagner in Vienna on May 12, 1872; it was first heard in the context of an operatic production on November 22, 1875, also in Vienna, Wagner again conducting. Georg Henschel introduced the overture to BSO audiences in December 1882, the first Tanglewood performance being given by Serge Koussevitzky on August 12, 1937. Wilhelm Gericke led the first BSO performance of the Bacchanale in May 1888. Klaus Tennstadt led the BSO's most recent performance of the combined Overture and Bacchanale on July 21, 1979, at Tanglewood; Marek Janowski led the most recent Tanglewood performance of the overture alone on August 10, 1990. The present performance adds the chorus part for women heard at the close of the Bacchanale in staged productions; Erich Leinsdorf did this for Symphony Hall performances in March 1964, with the Radcliffe Choral Society.*

Following the triumphant success of *Rienzi* in October 1842, the less well received premiere of *The Flying Dutchman* in January 1843, and his appointment as Conductor of the Royal Saxon Court in Dresden that February—on which occasion he characteristically complained about the expense of having a court uniform made—Wagner gave his full attention to his next venture, which was already taking shape in his mind. Here he found a subject that, in his own words, allowed him to express the two tendencies of his nature, the "sacred earnest" on the one hand and the "inclination to unbridled sensuality" on the other. At the same time, he seized upon a theme that would remain one of his overriding concerns: the redemption of man by woman. From strands of German folklore with which he had become acquainted through various sources—the tale of the minstrel Tannhäuser, the legend of the Venusberg, the story of the song contest on the Wartburg at the court of Thuringia—Wagner fashioned his libretto: the minstrel Tannhäuser rejects the revelries of Venus's domain and rejoins his Minnesinger comrades at the court of the Landgrave of Thuringia, whose niece Elisabeth has been pining for Tannhäuser's return. During a song contest on the theme of love—first prize being Elisabeth's hand in marriage—Tannhäuser, still in Venus's sway, extols the virtues of physical love. Only Elisabeth's intervention saves him from death at the hands of his outraged comrades, and he joins a band of pilgrims to seek Papal absolution in Rome. The Pope refuses him, but Elisabeth's prayers and self-willed death win his salvation. Tannhäuser, following a last, brief struggle with the forces of Venus, dies on Elisabeth's bier.

Wagner constructed the overture—a crowd-pleaser from the start—according to principles he himself set out in his January 1841 essay "On the Overture," creating "a musical artwork entire in itself" and providing a sense of the opera's argument through the interweaving of thematic materials drawn from the opera to follow. The solemnly intoned Pilgrims' March gives way to the music of the Venusberg, which is

followed by Tannhäuser's hymn to Venus in praise of love. A central, seductive Venusberg episode with solo clarinet and violins in eight parts leads to another stanza of Tannhäuser's hymn and the reiteration of the frenzied Venusberg music, which in the overture's original Dresden version yields to a triumphant, overwhelming return of the Pilgrims' March.

More than a decade later, during what proved to be a twelve-year interruption from work on his massive *Der Ring des Nibelungen,* Wagner came to Paris in September 1859 hoping for stagings of *Lohengrin,* which he had yet to see, and of the recently completed *Tristan und Isolde.* Though these did not materialize, the Austrian Princess Pauline Metternich convinced Napoleon III to order performances at the Opéra of *Tannhäuser.* For this Paris staging, in addition to several minor changes, Wagner rewrote Venus's part in the opening scene between the goddess and Tannhäuser and also created a new, expanded Bacchanale depicting the revelries of Venus's court and occurring immediately after the overture at the rise of the curtain. (As noted above, it was only later that Wagner actually conflated the overture and Bacchanale, by joining the start of the Bacchanale to the Venusberg music that precedes the overture's concluding statement of the Pilgrims' March.) The wildly ecstatic music that Wagner wrote for Paris builds to a climax on an ascending, chromatic,

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What Wagner was *expected* to do, however, was to write a ballet for the *second* act in accordance with Parisian custom, thus catering to the fashionably late-arriving members of the Jockey Club, "the rich, frivolous gentlemen who have their mistresses in the ballet, nearly all employed without any salary, with whom they amuse themselves after the ballet, behind the scenes, and this in the most indecent manner" (thus Wagner's wife Minna writing from Paris). Besides being unwilling to accommodate such a request, Wagner was in any event set on replacing the original 1845 Bacchanale, which he considered the weakest section of the work: "It is only now that I have written Isolde's final transfiguration," he wrote Mathilde Wesendonck, "that I have become capable . . . of finding the right solution to . . . the horror of the Venusberg."

The whistles and catcalls of the infuriated Jockey Club were not the only source of disruption at the premiere: political opponents of the sponsoring Metternichs and representatives of the anti-German press also made their presence felt. Thus, following an unprecedented sequence of 164 rehearsals, the Paris *Tannhäuser* was withdrawn after only three performances. Having anticipated the inevitable, Wagner was left to console himself with the knowledge that those in the audience who had been willing to listen had, in fact, appreciated his work.

—Marc Mandel

From "Tannhäuser," Act I

(The stage shows the interior of the Venusberg, a deep, wide cave illuminated by a rosy light, with a bluish lake visible far in the background. Naiads are bathing in the lake; Sirens recline on the shore. At the start, Venus lies on a couch; Tannhäuser half-kneels before her, his head on her knees. During the Bacchanale, couples initially reclining at the sides join the Nymphs in their dance.)

CHORUS OF SIRENS

Naht euch dem Strande!	Come to the shore!
Naht euch dem Lande!	Come to the land!
Wo in den Armen glühender Liebe,	Where, in the arms of burning love,
selig Erwarmen still' eure Triebe!	let blessed warmth still your urges!

Enrique Granados
"Quejas, o La maja y el ruiseñor," from *Goyescas*
"Elegia eterna"

Enrique Granados was born on July 27, 1867, in Lerida, Spain, and died at sea in the English Channel, while attempting to save his wife after the torpedoing of a ship, on March 24, 1916. He composed Goyescas, *a short opera in three scenes, in 1914, basing the work and much of its musical material on a series of piano pieces of the same name. The opera was successfully premiered at the Metropolitan Opera on January 26, 1916. This is the first performance by the Boston Symphony Orchestra of any music from the opera. The scene to be performed here is scored for two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, harp, and strings.*

Surely no opera ever had a more unlikely origin than Granados' *Goyescas*. Normally a composer for the stage is seized by the force of a dramatic subject—perhaps in a play or a novel—and finds a librettist willing to turn it into a dramatic version for music, allowing opportunities for the lyric expression of the characters' emotions. But Granados was pursuaded to turn a successful piano work into an opera, which meant finding a suitable plot and a librettist who would create words to tunes already com-

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posed. The result was nonetheless a substantial success at its premiere, given by the Metropolitan Opera in 1916, though it has not lasted in the active repertory. And, by a tragic irony, it was because Granados stayed a few days after the triumph of opening night to play for President Woodrow Wilson at the White House that he missed a ship that would have carried him directly back to Spain. Instead he and his wife sailed by way of England. The ship was torpedoed by a German U-boat in the English Channel. Safely in a life raft, Granados saw his wife struggling in the water and leaped overboard to help her; both drowned.

The idea of creating an opera based on his piano suite *Goyescas* was suggested to Granados by a friend, the American pianist Ernest Schelling. The original suite of six short piano pieces had been inspired by a series of genre paintings by the great Spanish artist Francisco Goya (1746-1828) depicting colorful scenes of life in eighteenth-century Madrid. The piano work, Granados' single most lasting success, was first performed in Barcelona on March 9, 1911. The composer performed the suite in Paris on April 4, 1914, where it was received with enormous enthusiasm. Granados received the Legion of Honor on the strength of it, and Schelling's suggestion of creating an opera filled with Spanish color took root. Granados settled himself in Schelling's home in Switzerland and began to work with his librettist, Fernando Periquet. They worked out a simple, even slight, scenario in three scenes, employing the music of the piano suite almost literally, with additional new material.

The Paris Opéra accepted the work for production but the outbreak of World War I forced cancellation of the plans. Schelling arranged for the premiere to take place in New York. Indeed, *Goyescas* is the first opera in Spanish to have been performed at the Met. Five performances were given that first season, with great success, in part because of the fine cast that included Giuseppe Martinelli as Fernando. The plot is a simple one involving two couples—one of commoners (the bullfighter Paguiro and his fiancée Pepa), one of aristocrats (the noblewoman Rosario and her lover Fernando, a captain in the royal guard). Some playful flirting in the first scene leads to



jealousy on the part of Pepa, who swears revenge. In the second scene, filled with the rhythms of the fandango, the two men arrange a duel. And in the final scene, the duel takes place and ends with Fernando dying in the arms of Rosario.

The title *Quejas, o La maja y el Ruiseñor* ("Laments, or The lady and the nightingale") comes from the fourth movement of Granados' piano suite, which appears, orchestrated, but otherwise virtually unchanged, as the opening to Scene 3 of the opera. It is night in the garden of a palace in Madrid, and Rosario listens in a dreamy state to the singing of the nightingale while awaiting the arrival of Fernando. There she contemplates the fate of love and its fragility, so soon to be brought home to her in the sudden death of her beloved.

Quejas, o La maja y el ruiseñor

¿Porqué entre sombras el ruiseñor
entona su armonioso cantar?
¡Acaso al rey del día guarde rencor
y de él quiera algún agavio vengar!

Guarda quizás su pecho oculto tal dolor
que en la sombra espera alivio hallar
triste entonando cantos de amor.
¡Y tal vez alguna flor
temblorosa del pudor
de amar!
¡Es la esclava enamorada de su cantor!...

¡Misterioso es el cantar
que entona envuelto en sombra el ruiseñor!
¡Ah, son los amores como flor
a merced de la mar!

¡Amor, amor!...
¡Ah, no hay cantar sin amor!
¡Ah! ruiseñor!
Este es tu cantar himno de amor,
¡Oh, ruiseñor!...

—Fernando Periquet

Why does the nightingale in the shadows
intone its melodious song?
Perhaps she bears malice against the god of day,
and desires to take some revenge upon him!
Maybe she holds some grief hidden within her breast
and hopes to find relief in the darkness,
sadly intoning her songs of love.
And perhaps there is some flower
trembling with the modesty
of her love!
This is the slave enamored of her song!...

Mysterious is the song
that the nightingale sings, wrapped in shadows!
Ah, how love is like a flower
at the mercy of the sea!

Love, love!...
Ah, you have no song without love!
Ah, nightingale!
Your song is a hymn of love,
oh, nightingale!...

—translation by S.L.

* * * * *

Elegia eterna *is a song for voice and piano to a Catalan text; it has been orchestrated by Robert Sadin for Kathleen Battle, with the same instrumentation as the aria from* Goyescas. *This is the first performance of this version.*

Granados' greatest successes came in music for the piano and songs, many of them evoking that older Spanish style of the Classical and early Romantic eras of Castile rather than the Catalonian music of his native region. His collection of *tonadillas,* with texts by the same poet who wrote the text for the opera *Goyescas,* has been

described as "one of the pinnacles of Spanish song." But even though he did not exploit the musical elements of his native place as, say, Albeniz, did, Granados nonetheless wrote some exquisite songs in Catalan, of which *Elegia eterna* is one of the most exquisite in its concentrated lyricism.

Elegia eterna	**Eternal elegy**
El papalló no li ha dit mai: no gosa revelar-li son mal; però glateix d'amor per una rosa que idolatra a la brisa matinal.	The butterfly has not said a word, not daring to reveal his torment, but his heart beats with love for a rose who in turn adores the morning breeze.
La brisa matinal enamorada per la boira es desviu i la boira perduda i afollada, decandint-se d'amor, adora el riu.	The morning breeze despairs in his love for the mist, and the mist, lost and crazed, languishing with love, adores the river.
Mes, ai!, el riu enjogassat fugia, enjogassat, de penyal en penyal. La boira enamorada el riu seguia, i a la boira la brisa matinal.	But, oh, the playful river flees, running from boulder to boulder. The enamored mist follows the river, and the morning breeze follows the mist.
En tant, vegent-se abandonada i sola, s'ha desfullat la flor, i a damunt d'aquell tronc sense corol-la s'atura el papalló, chou l'ala i mor.	Meanwhile, seeing herself abandoned, alone, the flower has lost its petals, and now, on that stem without its corolla, the butterfly perches, folds his wings, and dies.

—translation by S.L.

Carl Orff

Carmina burana—Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis

---

Carl Orff was born on July 10, 1895, in Munich, Germany, and died there on March 29, 1982. He composed Carmina burana *in 1935-36. The work was first presented on June 8, 1937, in a staged production at the Frankfurt Opera, Bertil Wetzelsberger conducting, with staging by Otto Wälterlin and sets and costumes by Ludwig Sievert. The first performance in America took place on January 10, 1954, at the War Memorial Opera House in San Francisco, at a concert of the University of San Francisco Schola Cantorum, Giovanni Camajani conducting; the soloists were Maria Segale, Gordon Zimmerman, and Ronald Dutro. Seiji Ozawa has led all previous Boston Symphony performances of* Carmina burana: *at Symphony Hall in November 1969, with Evelyn Mandac, Stanley Kolk, Sherrill Milnes, and the New England Conservatory Chorus and Children's Chorus, Lorna Cooke deVaron, conductor; at Tanglewood on August 25, 1985, with Erie Mills, John Aler, Håkan Hagegård, the Tanglewood Festival Chorus, John Oliver, conductor, and the Boston Boy Choir, Theodore Marier, director; and at Tanglewood on August 8, 1992, with Kathleen Battle, John Aler, Thomas Hampson, the Tanglewood Festival Chorus, John Oliver, conductor, and the Boston Boy Choir, John Dunn, director. The score calls for soprano, tenor, and baritone solos, with brief solo assignments also for two tenors, baritone, and two basses; a large*

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mixed chorus, a small mixed chorus, a boys' chorus, and an orchestra constituted as follows: three flutes (two doubling piccolos), three oboes (one doubling English horn), three clarinets (one doubling E-flat clarinet and one doubling bass clarinet), two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, three glockenspiels, xylophone, castanets, ratchet, small bells, triangle, antique cymbals, crash cymbals, suspended cymbal, tam-tam, tubular bells, tambourine, snare drum, bass drum, celesta, two pianos, and strings.

Carl Orff composed *Carmina burana* at just about the midpoint of his life, and it divided that life into two entirely different periods—not simply because its enormous success made him a well-known personage with healthy performance royalties flowing in, but because it induced him to destroy everything he had composed up to that point and to begin his creative life over again in an entirely new way. This was an unlikely outcome for what might have been a work of purely academic interest, setting to music a bouquet of old poems in Medieval Latin plus a few tidbits in Medieval German.

Orff was always an intensely private man. He was willing to talk about his music, but rarely about his personal or intellectual life, and, with so many early works destroyed, it is difficult to say much about his work before the obvious breakthrough of *Carmina burana.* But two things are clear: from childhood he adored the theater and began writing music for puppet plays. And, though he was largely self-taught as a composer, his early idols included Arnold Schoenberg, whose Chamber Symphony he transcribed for piano duet. But at the same time he studied Renaissance polyphony and early Baroque music (which interest led to the preparation of performing editions of several works by Monteverdi). He also looked into African music, and followed with great interest the developments of modern dance. Working with Dorothee Günther he founded a school for the education of children that combined music, gymnastics, and dance. His contributions to music education would have made him renowned even if he had not composed one of the most popular scores of the century.

The impetus for the composition of *Carmina burana* was Orff's discovery of an 1847 volume (still in print, by the way) publishing for the first time a series of fascinating poems, mostly in Latin, but some in medieval German and French, found in a manuscript that had been assembled and richly illuminated in the monastery of Benediktbeuern (the name indicates that it was a Benedictine monastery, with "*Beuern*" a variant of Bayern, the German name for Bavaria). Founded in 733, the monastery was secularized in 1803, owing to an alliance between the Elector Maximilian IV Joseph and Napoleon, and its library was transferred to Munich. There the

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splendid medieval manuscript came to public notice when the Court Librarian, Johann Andreas Schmeller, published his edition of the text, to which he gave the Latin title *Carmina burana* ("Songs of Beuern"—the word *carmina*, by the way, is accented on the first syllable).

When Orff came across the book, almost a century later, he was struck by the immediacy, the vividness, and the humanity of these lively poems, and, with the help of the poet Michel Hofmann, he organized twenty-four of them into a libretto. (At the time no one knew that original music to some of these songs still existed; the German musicologist Walter Lipphardt deciphered the original notation about forty years ago, and they have since been recorded by the Early Music Quartet and others, making a fascinating comparison with Orff's work.) In setting these poems to music, Orff aimed at the most direct kind of music-making he could imagine: simple, memorable tunes, richly colorful orchestration, and driving rhythms. There are hints of Stravinsky—particularly of *Les Noces*—but Orff's music is far simpler in detail, more immediately catchy. The result was hypnotic. After the premiere in June 1937, he wrote to his publisher, B.Schott, "Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina burana* my collected works begin."

From that time on he worked almost exclusively for the stage, creating two further large chorus-and-orchestra pieces (*Catulli carmina* and *Trionfo di Afrodite*) which with *Carmina burana* make up an evening-length trilogy called *Trionfi*; four charming operas based on German folk tales: *Der Mond, Die Kluge, Die Bernauerin*, and *Astutuli*; settings in a rhythmic, chanted style (with little music in the sense of tuneful melodies) of plays by Sophocles and Aeschylus; a setting of the Schlegel translation of *A Midsummer Night's Dream*, combining speech and music; and a series of three sacred mystery plays. It is worth recalling (since we often hear it only in concert) that *Carmina burana* is really a stage piece, too. The very title—a long mouthful of Latin—indicates this. If we translate the complete title as given at the head of this program note, we get "Songs of Beuern—Secular songs to be sung by singers and choruses to the accompaniment of instruments and also of magic pictures." In fully staged productions, the "magic pictures" are offered by dancers.

Schmeller's edition of *Carmina burana* opened with a great paean to the goddess Fortuna (Fortune), who rules all things, making life unpredictable. Orff was greatly struck by this poem, and he chose to make *O Fortuna* the beginning and end of his work, a huge pair of bookends with a driving rhythm and the virtually unchanging tonic chord of D. Between these outer pillars, he created three scenes:

I. *In Springtime* and *On the Green* (pastoral and genre poems)
II. *In the Tavern*
III. *The Court of Love*, concluding with the ecstatic address to *Blanziflor (Blanchefleur) and Helena*

The opening sections after *O Fortuna* are set to melodies that evoke the world of chant, but the colors become brighter and the melodies gradually more dancelike, particularly in the scene *On the Green*. The music culminates in a rollicking piece of erotic fantasy in which the poet's dream extends even to possession of the Queen of England (no doubt a reference to the remarkable Eleanor of Aquitaine, who had been Queen of France and later became queen to England's Henry II and the mother of two kings, Richard the Lionheart and John).

The tavern of part II is purely a male preserve. Baritone and tenor solos sing the vigorous *Estuans interius* and the remarkably original *Olim lacus colueram* (the Lament of the Roast Swan), with its remarkable keening melody (abetted by the bassoon) and shivering response from assorted winds and percussion. The Abbott of Cockaigne (a mythical land of luxurious idleness) sings of his desires, followed by the tongue-twisting drinker's patter song from the chorus, a catalogue of all the kinds of people who drink.

Following this rowdy masculine scene, the Court of Love is full of delicate traceries in its opening number. The baritone bemoans his lovelorn state, after which a sextet of males chants, with a kind of musical leering, an account of what goes on when "a girl and a boy dally in a little room." "Happy conjoining," they shout. Probably the single loveliest moment in the score is the delicate *In trutina*, in which the soprano, her voice kept in a modest low range, gently debates with herself the conflicting claims of "*lascivus amor*" ("licentious, or frolicsome, love") and "*pudicitia*" ("modesty"). The music continues to drive, with greater urgency, as the "happy time" of spring brings to the minds of men and women alike the same urges: "O o o, now I burn utterly with a virginal passion." The soprano has now made up her mind; in a marvelously understated passage, she soars to the top of her range and delicately announces, "Sweetest boy, I give myself entirely to you." The full chorus and orchestra make their sonorous address to Blanziflor and Helena, leading back to the final evocation of Fortune, whose wheel still turns, lifting some and plunging others from the pinnacle.

Carmina burana lay under a cloud outside of Germany for a number of years after its first performance, because of Orff's evident willingness to stay in Germany and work there through the Nazi period, and on account of Hitler's evident fondness for the piece. Orff was by no means the only German artist who remained there throughout the war, though this led to rumored assertions that he was a Nazi or a sympathizer. In an interview with Glenn Loney late in his life and published last year (*Opera Monthly*, July-August 1994), the normally reclusive composer admitted that he knew of these rumors and declared, "This annoys me very much, because, when I wrote [*Carmina burana*] in 1936, I was in the opposition—*always!*—and it was, in effect, against the trends of that time." After all, the piece celebrates the pleasures of the flesh in a way that was not consonant with the puritanical official views of the Nazi regime. And Orff's later theater piece, *Astutuli* (*The Wise Ones*), written in 1945 though not produced until eight years later, is an ironic version of "The Emperor's New Clothes." In *Astutuli* a group of typical Bavarians is taken in by a "*Gaukler*" ("conjurer, charlatan") who makes lavish promises. A small child reveals that the adults are all naked. They are both ashamed and angry, vowing to punish the scoundrel, who soon returns in a different guise and takes them in all over again. *Astutuli* raises the question of the competence of leaders who promise everything and the folly of a populace that repeatedly buys the particular brand of snake-oil the leader is selling. But, like virtually all of Orff's work after *Carmina burana*, it remains essentially unknown outside of Germany.

Few would claim that *Carmina burana* is a profound masterpiece plumbing the depths of the human heart. But it is undeniably a brilliant, festive score that singers, in particular, find great fun in performing. Yet it is a pity that we have so little chance to see Orff's fairy-tale operas *Der Mond* (*The Moon*) and *Die Kluge* (*The Wise Woman*), or his trilogy of classic Greek tragedies (*Antigone*, *Oedipus tyrannus*, and *Prometheus*), or the satirical Bavarian pieces *Die Bernauerin* and *Astutuli*, or the late trilogy of mystery plays, derived from the Medieval tradition, dealing with Christmas, Easter, and the end of the world, or even the other two scores—*Catulli carmina* and *Trionfo di Afrodite*—that make up a full evening's work with *Carmina burana*. For better or worse, *Carmina burana* has outshone all the rest for most of the world. Its un-self-conscious joyousness, its sheer color and drive (even when setting the final words of apostrophe to Fortune—"Come weep with me!") make it one of those scores that leaves one infused with energy and high spirits. That is surely a major reason for its continuing success.

—S.L.

The text for *Carmina burana* is being distributed separately.

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SCHUMAN — *American Festival Overture*

MOZART — Violin Concerto No. 2 in D, K.211
Allegro moderato
Andante
Rondeau. Allegro
CHO-LIANG LIN

INTERMISSION

HOLST — *The Planets,* Suite for large orchestra, Opus 32
Mars, the Bringer of War (Allegro)
Venus, the Bringer of Peace (Adagio)
Mercury, the Winged Messenger (Vivace)
Jupiter, the Bringer of Jollity (Allegro giocoso)
Saturn, the Bringer of Old Age (Adagio)
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Neptune, the Mystic (Andante)
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NOTES

William Schuman
American Festival Overture

William Howard Schuman was born in New York City on August 4, 1910, and died there on February 15, 1992. This summer would have brought his eighty-fifth birthday (he celebrated both his seventy-fifth and eightieth birthdays at Tanglewood, hearing performances of "Credendum" and the Third Symphony, respectively, on those occasions). Schuman composed his American Festival Overture *for Serge Koussevitzky and the Boston Symphony Orchestra in 1939. Koussevitzky led the premiere on October 6 that year; he gave the first Tanglewood performance on August 10, 1946, later performances here being given by Richard Burgin on August 1, 1954, and Seiji Ozawa on July 22, 1966. Zubin Mehta and the New York Philharmonic gave the most recent Tanglewood performance on August 24, 1990. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and optional contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, xylophone, snare drum, cymbals, bass drum, and strings.*

There is no surprise when an American boy shows a passionate interest in baseball. Nor is it unusual for a teenager in the 1920s to discover an interest in music and form a jazz band, for which he would write and arrange popular-style tunes. We might expect that "Billy Schuman and his Alamo Society Orchestra" might, with luck, perseverance, and a repertory of original songs—including several written in collaboration with Frank Loesser—develop into one of the successful dance bands of the day. But who would have imagined in early 1930 that this boy, almost twenty, would within a decade appear as one of America's most promising symphonic composers? Or that he would pursue a career of rare distinction as composer, educator, and administrator, becoming (among other things) president of the Juilliard School and the first president of Lincoln Center for the Performing Arts? And that he would produce, in the course of his distinguished career, ten symphonies, numerous concertos, choral works, chamber music, and even an opera about baseball?

The surprising transmutation occurred because William Schuman agreed reluctantly to go with his sister to a Carnegie Hall concert on April 4, 1930, at which Toscanini led the New York Philharmonic in music by Wagner, Kodály, and his near-namesake Robert Schumann. The powerful effect of that experience—seeing the massed strings bowing uniformly, hearing the sonorous brasses, reveling in the infinitely varied sonorities—convinced the young man that he had to compose symphonic music. He was undeterred by the fact that he had not yet even begun the most basic study of music theory. With characteristic energy and determination, he plowed right in, finding teachers who could teach what he wanted to know and listening to a great deal of music.

He quickly became a master of contrapuntal techniques, of technical skills that are evident in all of his symphonic works. Perhaps it is not too fanciful to suggest that Schuman's early mastery of counterpoint may be in some way related to his experience in composing for a teenage band without a score; he had to keep the entire work in his head while teaching each member of the ensemble his own part. Such long-range thinking was surely the foundation of his sense of musical architecture, which is so brilliantly displayed in the Third Symphony.

The emergence of the young William Schuman in the late 1930s was largely due to the perceptiveness of Serge Koussevitzky. Prompted by a word from Aaron Copland, Koussevitzky programmed Schuman's Second Symphony. Though it was not a great success with the critics and audiences (one radio listener wrote, "Your symphony made me lose my faith in the power of aspirin tablets"), Koussevitzky retained faith in him. His next work, the *American Festival Overture*, was an instant success. Koussevitzky requested a new piece; this was Schuman's Third Symphony (and the earliest of the ten symphonies that he left as part of his official oeuvre). Its premiere brought the

composer the highest praise and the first award in music ever given by the recently founded New York Critics Circle.

One of the first things that is clear from a hearing of Schuman's music is that he is a true symphonist—not a composer who strings together unrelated melodies in a kind of potpourri, but rather one who builds from the smallest, most abstract musical bricks and mortar an edifice planned on a grand scale, never losing sight of the main goal even in the swirl of richly elaborate detail. Moreover he handles his instrument—the orchestra—in a way that is characteristic and recognizable. He loves to write for the instruments in family groups, resulting in a rich impasto of pure woodwind sound, or brass, or strings. His basic approach is melodic. Indeed, it is common for his symphonies to begin with a soaring, chromatic arch of *cantabile* melody exposing the essential ideas from which the rest of the piece is to be built. This is certainly true of the *American Festival Overture*, which grows out of a tiny figure of three notes, F-D-F. This tiny germ of a melody came from the composer's boyhood; it was the tune whistled or sung by his friends as a signal to come out and play ball. (When sung, the syllables "*Wee-awk-ee!*" were designed to fit, and to carry far afield.) From this tiny, but

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genial, inspiration, Schuman created a vivid and energetic piece that celebrates the orchestra, boyhood, and America with tremendous éclat.

—Steven Ledbetter

Wolfgang Amadè Mozart
Violin Concerto No. 2 in D, K.211

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed the last four of his five violin concertos, K.211, 216, 218, and 219, between June and December 1775; K.211 was completed on June 14 and probably had its premiere in Salzburg not long afterward. This is the first performance by the Boston Symphony Orchestra. In addition to the solo instrument, the score calls for two each of oboes and horns plus orchestral strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer whose great contribution was a violin method, *Versuch einer gründlichen Violinschule,* published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition, both as a moral obligation and a financial investment. (Alfred Einstein has justly remarked, "The proportions of obligation and investment are not easy to determine"; Maynard Solomon's new study, *Mozart,* raises the question even more pointedly.) The training included instruction on both the violin and the harpsichord, with the result that Wolfgang was able to make professional use of his skill on both instruments.

It appears that his devotion to the violin dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin was one of his duties—one that he fulfilled with some distaste. His father continued to encourage his violin playing. In a letter of October 18, 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. In Vienna he preferred to play the viola even in chamber music sessions, and his concert appearances were as a pianist.

It has long been believed that the five violin concertos were all composed during nine months of a single year, 1775, while Wolfgang was still concertmaster in Salzburg, though studies of the paper on which the autographs were written have made it clear recently that the first concerto, in fact, comes from 1773. It is not certain, however, whether Mozart wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra. There is some evidence to suggest the latter possibility: a few years later, when Mozart wrote a new slow movement (Adagio in E major, K.261) to replace the middle movement of the Fifth Violin Concerto (K.219), Leopold referred to K.261 in a letter of October 9, 1777, as having been written for Brunetti "because he found the other one too studied." But that is certainly not solid proof that the original concerto, much less all five of them, were composed for the Italian instrumentalist. They were, in any case, composed during the one period of Mozart's life when he was actively performing as a violinist.

The four violin concertos of 1775—when Mozart was but nineteen years old—date from a period when the composer was still consolidating his concerto style and before

he had developed the range and dramatic power of his mature piano concertos. To some extent, they still resemble the Baroque concerto, with its opening orchestral ritornello that keeps coming back to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the seven months during which the last four were composed, Mozart's concerto technique underwent substantial development, and the last three of the five concertos have long been a regular part of the repertory. The first two are heard much less frequently. The second concerto reveals Mozart's wonderfully precocious ear for sonority and balance. The melodies are decorative still, in the *galant* style, with a richly varied articulation of eighth-notes, triplets, and sixteenths. Textures are light, especially in the solo sections, where the principal violin is most often accompanied by the upper strings of the orchestra in a homophonic pattern that supports the solo discreetly without danger of overbalancing it.

The opening ritornello of the first movement is little more than a brief summary of the two principal ideas to be taken up by the soloist in a more extended form with the expected modulation to the dominant. The most delicious moment is the violin's lyrical expansion that evades the modulation at the comparable spot in the recapitulation. The Andante gives the soloist a lyrical arioso in slow-movement sonata form. The finale, in French *rondeau* form (not yet dramatized through the infiltration of sonata elements), alternates a light tune with three contrasting sections.

—S.L.

Gustav Holst

The Planets, Suite for large orchestra, Opus 32

Gustav Holst was born—Gustavus Theodore von Holst—in Cheltenham, Gloucestershire, England, on September 21, 1874, and died in London on May 25, 1934. He wrote The Planets *between 1914 and 1916, beginning with* Mars *(but before the outbreak of war in August), continuing with* Venus *and* Jupiter *that fall, writing* Saturn, Uranus, *and* Neptune *in 1915, and finishing with* Mercury *in 1916. The first performances were private, one of a two–piano arrangement both made and played by Vally Lasker and Norah Day, Holst's assistants at St. Paul's School, where he was music master, and the other—of* Mars, Mercury, Jupiter, Saturn, *and* Neptune *only—by the Queen's Hall Orchestra under Dr. Adrian Boult on September 29, 1918.* Venus *was performed for the first time, along with* Mercury *and* Jupiter, *in London on November 22, 1919, the composer conducting, and the first performance of the complete suite took place in London on November 15, 1920, Albert Coates conducting. In January 1932, while a visiting professor at Harvard, Holst conducted the Boston Symphony in a pair of concerts of his own music, including* The Planets. *He reported then to Imogen Holst, his daughter and future biographer: "The band treated me royally. At two of the rehearsals they insisted on staying half an hour extra and at every possible occasion they cheered me . . . The only fault of the orchestra was that they were over anxious. On Friday's concert there were half a dozen extraordinary slips in the* Planets*; in the Perfect Fool Ballet the harpist missed a line, and the water music sounded quite modern; while in the St. Paul's Suite I broke a collar stud. But Saturday's concert was really good." The Boston Symphony first played* The Planets *in January 1923 under the direction of Pierre Monteux. Andrew Davis led the orchestra's only previous Tanglewood perfomance on August 20, 1977, with the women of the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for four flutes, two piccolos, bass flute, three oboes, bass oboe, and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, tenor and bass tubas, six timpani, triangle, side drum, tambourine, cymbals,*

bass drum, gong, bells, glockenspiel, celesta, xylophone, two harps, organ, strings, and, in the last movement, women's chorus.

Holst's father was a piano teacher whose grandfather, who had once taught the harp to Imperial Grand Duchesses in St. Petersburg, had emigrated to England from Riga. His mother, a sweet lady whose jumpy nerves were upset by music, died young, and Gustav and his brother, Emil Gottfried (later a successful actor under the name of Ernest Cossard), were brought up by their Aunt Nina, who had once strewn rose petals for Franz Liszt to walk on. Gustav inherited his mother's overstrung nerves, and later in life he was several times to come near mental collapse. He was a timid child, so nearsighted that as a grown man he could not, even when wearing spectacles, recognize members of his own family at six yards. His nights alternated between insomnia and nightmares. Much of his life he suffered from neuritis so severe that he had to dictate some of his music, portions of the densely intricate orchestral score of *The Planets*, for example. He played violin and keyboards as a boy, but the neuritis put a stop to both, and other than occasional conducting, his last activity as a performer was as trombonist in the Scottish Orchestra and with the Carl Rosa Opera Company from 1898 until 1903. He studied composition at the Royal College of Music, London, with Sir Charles Villiers Stanford, and it was as a composer and teacher that he really found himself. He taught most of his adult life, at the James Allen and St. Paul's girls' schools and at Morley College for Working Men and Women. He kept the association with St. Paul's until his death—the alumnae used to identify themselves to him by naming what Bach cantatas they had sung under his direction—and it was in the soundproof room of the new music wing opened there in 1913, a very paradise where he could be not only undisturbed but also indulge in the near-crematorial temperatures he favored indoors, that he worked on *The Planets.*

There was more to his heaven and earth than what he inherited from his Swedish and English ancestors (or his Spanish great-great-grandmother who had ended up as the wife of an Irish peer in County Killarney) or what he had learned at the Royal College. In his twenties, he became deeply involved in Indian philosophy and religion, and he taught himself Sanskrit so as to make his own translations of the *Rig Veda.* Between 1908 and 1912 he composed four sets of hymns from those ancient books of knowledge, and his most moving achievement is the opera *Savitri*, based on an incident in the fourth-century epic *Mahābharata* (there is an overwhelming recorded performance with Janet Baker). And some time after the turn of the centu-

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ry, he came into the thrall of astrology, something of which he was reluctant to speak, though he admitted that casting horoscopes for his friends was his "pet vice." *The Planets* are astrological. "As a rule I only study things that suggest music to me," Holst once wrote," . . . recently the character of each planet suggested lots to me." And for the 1920 premiere, Holst provided this note: "These pieces were suggested by the astrological significance of the planets; there is no programme music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required the subtitle to each piece will be found sufficient, especially if it be used in a broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial type of rejoicing associated with religions or national festivities. Saturn brings not only physical decay, but also a vision of fulfillment. Mercury is the symbol of mind."

Mars, the Bringer of War: The association of Mars and war goes back as far as history records. The planet's satellites are Phobos (fear) and Deimos (terror), and its symbol ♂ combines shield and spear. In Holst, this comes out as a fierce, remorseless allegro, in five violent beats to the bar.

Venus, the Bringer of Peace: After the moon, Venus is the brightest object in our night sky.* The identification with Ishtar, Aphrodite's Babylonian predecessor, goes back to at least 3,000 B.C. To astrologers, "when the disorder of Mars is past, Venus restores peace and harmony" (Noel Jan Tyl, *The Planets: Their Signs and Aspects*, Vol. III of *The Principles and Practice of Astrology*, St. Paul, 1974). Horn and flutes answer each other in this adagio. High violins have an extended song, but the dominant colors are the cool ones of flutes, harps, and celesta.

Mercury, the Winged Messenger: Hermes, god of cattle, sheep, and vegetation, deity of dreams, and conductor of the dead, first assumes the role of messenger in the *Odyssey*. Mercury, his Roman counterpart, was primarily a god of merchandise and merchants, and his winged sandals and winged cap are taken over from Hermes. To astrologers, Mercury is "the thinker" (cf. Holst's comment above). The composer makes this a virtuosic scherzo, unstable, nervously changeable in meter and harmony—in a word, mercurial.

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*The Greeks called it Hesperus when it appeared in the Western sky.

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SEIJI OZAWA
Music Director

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Jupiter, the Bringer of Jollity: The most massive of the planets, possessing twelve satellites (one of them larger than the planet Mercury), named for the light-bringer, the rain-god, the god of thunderbolts, of the grape and the tasting of the new wine, of oaths, treaties, and contracts, and from whom we take the word "jovial." Jupiter, says Noel Tyl, "symbolizes expansiveness, scope of enthusiasm, knowledge, honor, and opportunity. . .[and] corresponds to fortune, inheritance, bonanza." Holst gives us an unmistakably English Jupiter, and in 1921 he took the big tune in the middle and set to it as a unison song with orchestra the words, "I vow to thee, my country."

Saturn, the Bringer of Old Age: Saturn is the outermost of the planets known in ancient times. The god is associated with Cronus and traditionally portrayed as an old man. To quote Tyl again, Saturn is "man's time on earth, his ambition, his strategic delay, his wisdom toward fulfillment, his disappointments and frustrations." Another adagio dominated by the sound of flutes and harps, like Venus in both characteristics, but static, full of the suggestion of bells, and serene at the last. This movement was Holst's own favorite.

Uranus, the Magician: The first planet discovered in the age of the telescope, specifically in 1781 by Sir William Herschel, who wanted to name it for George III.* In astrology, Uranus rules invention, innovation, and astrology itself. Holst begins with a triple invocation (trumpets and trombones, then tubas, then timpani) and leads that way into a movement of galumphing dance. At the end, the apparitions disappear into the night.

Neptune, the Mystic: Pluto, now waiting to be displaced as the farthest-out planet by Planet X that the astronomers know about but haven't yet found, was discovered in 1930, so that when Holst wrote his suite, Neptune, discovered in 1846, was the extreme point in our system.† In astrology, Neptune means confusion and mystic rapport with other worlds. Neptune is invisible to the naked eye and to Holst it speaks of distance, mystery, unanswerable questions. He makes of it another slow movement in swaying, irregular meter, softly dissonant in harmony, full of the sound of shimmering harps and celesta, and dissolving in the voices of an invisible chorus of women.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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*Some astronomers wanted to call it Herschel, but the name of Uranus was definitively assigned by the German astronomer Johann Elert Bode.

†During the past twenty years, Neptune has in fact been even more distant than Pluto.

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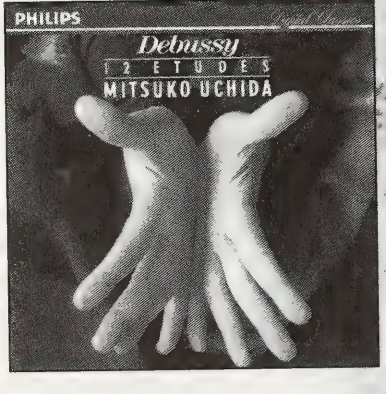


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Seiji Ozawa, Music Director

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ALL-MOZART PROGRAM

JOHN OLIVER conducting

Kyrie in D minor, K.341 (368a)
Ave verum corpus, Motet, K.618

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Celebrating the 25th Anniversary of the Tanglewood Festival Chorus, 1970-1995

SEIJI OZAWA conducting

Piano Concerto No. 20 in D minor, K.466
Allegro
Romanza
Rondo: Allegro assai

MITSUKO UCHIDA

INTERMISSION

Symphony No. 41 in C, K.551, *Jupiter*
Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro

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Baldwin piano

Mitsuko Uchida plays the Steinway piano.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

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NOTES

Wolfgang Amadè Mozart
Kyrie in D minor, K.341(368a)

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. The problematic compositional history of the D minor Kyrie is discussed below. Hugh Ross led the first Boston Symphony performance on July 13, 1958, at Tanglewood, with the Berkshire Festival Chorus. Colin Davis led the BSO's only other previous Tanglewood performance on August 8, 1971, with the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for mixed four-part chorus, flutes, oboes, clarinets, and bassoons in pairs, three horns, two trumpets, timpani, and strings.

For years Mozart longed to escape from Salzburg, an artistic backwater where he felt stifled in his creative expression. An opportunity seemed at hand when, in the autumn of 1780, he received a commission from Elector Carl Theodor in Munich for an opera. *Idomeneo* was the result. After the premiere in January 1781, Mozart remained in Munich until March, where he hoped to attract enough attention to be offered a position. This meant, among other things, displaying his ability in every kind of composition that might be required. So to show his strengths in the field of church music, he composed a Kyrie in D minor (K.341[368a]). Or so, at least, Mozart scholarship has held for many decades. But there is, in fact, no evidence of when he wrote this music; the only reasons for assigning it to Munich are that Mozart called for clarinets—which were not available in Salzburg—and the belief that he did not write any church music after coming to Vienna (except for two cases of special impetus, the C minor Mass and the *Requiem*). Unfortunately, the composer's autograph score—which might bear a date and would, in any case, reveal some information from an examination of the paper on which it was written—was lost as early as 1840. The new Mozart edition suggests that the work dates from the last three years of Mozart's life, a time when, as scholars are now aware, Mozart was again taking up interest in church music.

What a magnificent Mass in D minor there would be if he had extended the power and imagination of this single movement to a complete setting of the Ordinary! The Kyrie, strikingly in the same key as his *Requiem*, is one of Mozart's finest sacred compositions. From the very first measures the striking prominence of the wind band—first as punctuation, later as color contrast and thematic carrier—gives this movement a



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dark color and broad solemnity unlike any of Mozart's sacred music except perhaps passages from the two great torsos of the Mass in C minor and the *Requiem.* If, perchance, he ever contemplated a D minor Mass as well, we would have here a third great torso—far briefer than the other two—to place alongside them.

—Steven Ledbetter

Wolfgang Amadè Mozart
Ave, verum corpus, Motet, K.618

Mozart completed the motet Ave, verum corpus *on June 17, 1791. It was probably first performed at the choir school of Anton Stoll in Baden, just outside Vienna, on the feast of Corpus Christi in 1791. G. Wallace Woodworth led the first Boston Symphony Orchestra performances in March 1956, with the Radcliffe Choral Society and the Harvard Glee Club. Hugh Ross led the BSO's only previous Tanglewood performance on July 12, 1957, with the Festival Chorus. The score calls for four-part mixed chorus, strings, and organ.*

Ave, verum corpus is one of those rare and astonishing works of utter simplicity and consummate mastery. For all the best reasons it is one of Mozart's most frequently performed compositions; it is not beyond the capacity of even the smallest school chorus or church choir, yet in its forty-six measures it achieves an intensity of expression rarely found even in works lasting an hour or more, and a perfection of shape almost unmatched. The great Mozart scholar Alfred Einstein wrote about the general problem of style in the church music of Mozart's day—the fact that, owing to tradition and the survival of older practices in the liturgy, old and new musical types were often slapped together without regard for sense or musical sensibility, simply because it was "traditional" to have a fugue here or a change of texture there. Every classical composer, including Haydn and Mozart, had to contend with this situation and find his own solution. But in *Ave, verum corpus,* said Einstein, "ecclesiastical and personal elements flow together. The problem of style is solved." The work is shaped in four phrases, each growing progressively in harmonic intensity and the last becoming ever so lightly contrapuntal in building to the climactic word of the text ("*mortis*"), then gently dying away.

—S.L.

Ave, verum corpus

Ave, verum corpus, natum de Maria virgine: Vere passum, immolatum in cruce pro homine;	Hail, true flesh, born of the Virgin Mary: who hath truly suffered, broken on the cross for man;
Cujus latus perforatum unda fluxit et sanguine. Esto nobis praegustatum in mortis examine.	from Whose pierced side flowed water and blood. Be for us a foretaste of the trial of death.

Wolfgang Amadè Mozart
Piano Concerto No. 20 in D minor, K.466

Mozart completed his D minor piano concerto on February 10, 1785, and was soloist in the first performance the very next day. Carl Bergmann led the first American performance with the New York Philharmonic Society and soloist Richard Hoffman on March 16,1861, at the Academy of Music in New York. The Boston Symphony Orchestra first performed this concerto in February 1886, with Wilhelm Gericke conducting and Mrs. H.H.A. Beach as soloist. Charles Munch led the BSO's first Tanglewood performance of the concerto in July 1961 with soloist Seymour Lipkin. Alicia de Larrocha was soloist for the most recent Tanglewood performance, under Charles Dutoit's direction, on August 13, 1993. The orchestra consists of flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

On February 14, 1785, Leopold Mozart sent his daughter Marianne, called Nannerl by the family, news of her famous younger brother in Vienna: "[I heard] a new and excellent piano concerto by Wolfgang, where the copyist was still at work when we arrived, and your brother didn't even have time to play through the rondo because he had to supervise the copying operation." It was not a unique experience for Mozart: in April of the previous year, for example, he had given, to tumultuous applause, the premiere of his exceedingly difficult violin sonata in B-flat, K.454, with a violinist whom he had not met for a rehearsal, who had barely received her part in time for the concert, and with himself playing from sheets that were blank except for a few stenographic reminders.

Testimony, all that, not just of Mozart's facility and confidence but as well to his popularity in the years just after his move from Salzburg to Vienna in 1781. That popularity reached its crest in 1784-85. On March 3, 1784, he wrote to his father that he had had twenty-two concerts in thirty-eight days, adding, "I don't think that in this way I can possibly get out of practice." From this popularity grows the astonishing run of piano concertos that Mozart wrote in those years: eleven of them between February 1784 (K.449 in E-flat) and March 1786 (K.488 in A and K.491 in C minor). What happened later tells an equally vivid story of the dip in Mozart's fortunes. In the remaining not quite six years of his life he wrote just three more piano concertos, the second of them for a journey to Frankfurt, the last for an appearance as supporting artist in a Vienna concert by someone else.

K.466 is one of only two Mozart concertos in a minor key, and of the two it is the stormier. It does not surprise that the young Beethoven made a powerful impression as an interpreter of this piece when he moved to Vienna soon after Mozart's death, and he wrote for it a pair of superbly intelligent and powerfully expressive cadenzas that are still heard more often than any others. And during the nineteenth century, at a time when Mozart was widely perceived as a gifted forerunner of Beethoven, the D minor concerto was the only one of his piano concertos to hold its place in the repertoire.

It shows its temper instantly in an opening that is without theme, all atmosphere and gesture: violins and violas throb in agitated syncopations, most of their energy concentrated on the rhythm, while the pitches at first change little, and low strings anticipate the beats with upward scurries of quick notes. A general crescendo of activity—the bass notes occur twice in each measure rather than just once, the violin melody becomes more active (that is, more like a melody), all the lines push toward higher registers—and the full orchestra enters with flashes of lightning to illumine the scene. Most of what follows in the next few minutes is informed more by pathos than by rage, the most affecting moment of all being reserved for the first entrance—with an almost new melody over an already familiar accompaniment—of the solo piano. And now the witty and serious play of conversation, of exchange of materials can begin, and the opportunity for the pianist to ravish with the plangency of simulated song or to dazzle with mettlesome traversal of brilliant passages.

All these storms eventually recede in a pianissimo fascinatingly seasoned with the

distant thud of drums and the low tones, so curiously hollow, of trumpets. The second movement, after this, is by intention mild. Mozart gives no tempo indication; neither does his designation "Romance" denote specific form as much as suggest a certain atmosphere of gently serene songfulness. An interlude brings back the minor mode of the first movement and something of its storms, but this music is far more regular and to that degree less agitating. And in all its formality, Mozart's slow application of brakes as he approaches the return of his romance melody is one of his most masterful strokes of rhythmic invention. The piano launches the finale, a feast of irregularities, ambiguities, surprises, and subtle allusions to the first movement. Its most enchanting feature is perhaps the woodwind tune that is first heard harmonically a bit off-center in F major; then in a delicious variant whose attempt to be serious about being in D minor is subverted by the coquettish intrusion of F-sharps and B-naturals from the world of D major; and again after the cadenza, now firmly in major and on the home keynote of D, determined to lead the ebullient rush to the final double bar.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Wolfgang Amadè Mozart
Symphony No. 41, in C, K.551, *Jupiter*

Mozart completed his Jupiter *Symphony on August 10, 1788. That summer also saw the completion of his symphonies 39 and 40, all three probably for a series of subscription concerts that seem not to have taken place. The first performance dates for all three are not known. The American premiere of the* Jupiter *Symphony was given by Henry Schmidt with the Academy of Music at the Boston Odeon on January 7, 1843. Wilhelm Gericke gave the first Boston Symphony performances of the* Jupiter *Symphony in February 1885. Serge Koussevitzky led the BSO's first Tanglewood performance in July 1947 and Christoph Eschenbach the orchestra's most recent Tanglewood performance on August 22, 1993. The symphony is scored for flute, two each of oboes and bassoons, two horns, two trumpets, timpani, and strings.*

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

In the case of these symphonies, our awe stems not so much from the sheer speed with which notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character here represented. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that they were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one

hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life, certainly the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for their amusement, Mozart's star began to fall. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting a loan of 100 gulden. Again on June 17, he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely ever changed again for the rest of his life). How astonishing, then, to realize that between the last two letters cited he composed the Symphony No. 39; this, the most lyrical of the final three symphonies, gives no hint of the composer's distraught condition (thus eloquently disproving the old romantic fallacy that a composer's music was little more than a reflection of his state of mind).

Mozart's attempt to improve his family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never actually took place; we can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood between the three symphonies—from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes but completely omitted trumpets and timpani, since their heroic gestures could play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, but wrote for oboes instead of clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts for the benefit of the composer were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B-flat piano concerto, K.595, which he played in 1791. But his last symphonies, along with those of Haydn, marked a miraculous decade of accomplishment between 1785 and 1795. Among the works that appeared in this period are Haydn's six *Paris* symphonies (Nos. 82-87; 1785-86), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (Nos. 88-89; 1788), Mozart's last three symphonies (1788), Haydn's symphonies for Count

d'Ogny (Nos. 90-92; 1788-89); and the twelve that Haydn wrote for London (Nos. 93-104; 1791-95). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese classical symphony was fully established.

Having gotten the passions of the G minor symphony No. 40, K.550, out of his system, Mozart turned directly to a work as different as can be imagined, a major-key symphony of festive formality, completed on August 10. The nickname *Jupiter* was not given to this piece until after Mozart's death (and no one seems to know where it came from). Like many inauthentic nicknames for musical compositions, it has no doubt stuck simply because it is convenient.

Mozart begins with two brief, strikingly contrasted ideas: a fanfare for the full orchestra, followed immediately by a soft lyrical phrase in the strings. These two diverse ideas would seem to come from two different musical worlds, but presently Mozart joins them by adding a single counterpoint for flute and oboes. The motives continue to animate the discourse through the modulation to the dominant and the presentation of the second theme. After a stormy passage for full orchestra, the skies clear again and Mozart presents a whistleable little tune to round off the end of the exposition and reinforce the new key. This tune was borrowed from an aria that Mozart had composed the preceding May (K.541); the words to which the tune appeared in the aria were

Voi siete un po tondo, mio caro Pompeo,
l'usanze del mondo andate a studiar.

(You are a little dense, my dear Pompeo;
go study the way of the world.)

The second movement seems calm and serene at the outset, but it becomes agitated as it moves from F major to C minor and introduces a figure that seems to change the meter from 3/4 to 2/4; when the thematic material returns, it is decorated in a highly ornate way. The passing chromatic notes so evident throughout the last two symphonies lend a slightly pensive air to the minuet.

The finale is the most famous, most often studied, and most astonishing movement in the work. It is sometimes miscalled "the finale with a fugue." Actually there is no formal fugue here, although Mozart forms his themes out of contrapuntal thematic ideas of venerable antiquity, ideas that can (and do) combine with one another in an incredible variety of ways. But he lays out the movement in the normal sonata-form pattern, employing his thematic materials to signal the principal key, the modulation to the dominant, and the secondary key area. It sounds rather straightforward at first, but gradually we realize that this is going to be something of a technical showpiece. At the beginning of the development we hear some of the themes not only in their original form but also upside down. New arrangements of the material appear in the recapitulation, but nothing prepares us for the sheer tour de force of the coda, when Mozart brings *all* of the thematic ideas together in a single contrapuntal unity. The closing pages of Mozart's last symphony contain the very epitome of contrapuntal skill (something often decried as a dry and pedantic attainment), employed, most unexpectedly, in the service of an exciting musical climax. We end with a sensation produced by more than one passage in Mozart's works: everything fits; all the world is in tune.

—S.L.



ARTISTS



The Boston Camerata is a performance company of singers and instrumentalists dedicated to bringing alive the music of the Middle Ages, Renaissance, and early Baroque, in performances combining up-to-date scholarship in the field of early music with a lively, vigorous, accessible presentation. Founded in 1954, the Camerata was associated until 1974 with the Boston Museum of Fine Arts. Since 1968 Joel Cohen has directed the ensemble. Camerata produces a series of programs each season for its Boston-area subscribers; these programs are also offered to New York audiences under the sponsorship of the Elaine Kaufman Cultural Center. In addition, an extensive travel schedule takes the Camerata each year to universities and arts centers across the United States. Since 1975, the Boston Camerata has toured regularly abroad, becoming one of the best-known early music groups on the European musical scene. The group's media appearances have included a nationally syndicated radio series in the United States and numerous broadcasts on European radio. The Camerata's recordings—including two based on Tanglewood programs presented in 1992 and 1994: "Nueva España: Early Music in the New World" and "In Yonder Valley," a program of folk hymns and spirituals of New England and New York—may be heard on Erato, Harmonia Mundi, Nonesuch, and Telefunken.



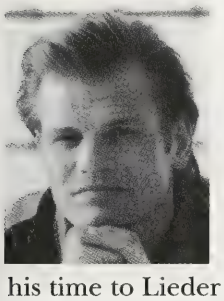
Joel Cohen is recognized as one of the world's leading authorities in medieval and Renaissance musical performance and has received widespread acclaim as performer, conductor, and writer/commentator. Mr. Cohen studied composition at Harvard University and spent two years in Paris as a student of Nadia Boulanger. He has taught and lectured at Harvard, Yale, Brandeis, and Amherst. He has given seminars and workshops at the Schola Cantorum in Basel, at the Royal Opera in Brussels, and in Spain, Singapore, and Japan. He has appeared with numerous European ensembles as lutenist, conducted for two seasons at Brussels Opera, appeared frequently with tenor Hughes Cuénod, and has given duo-recitals with soprano Anne Azéma in Europe, Africa, and Asia. In 1990 he founded a new ensemble, the Camerata Mediterranea, devoted to the performance of early music repertoires from the Mediterranean basin. Mr. Cohen is widely known in France as a radio commentator on early music topics. His first book, "Reprise," was published in 1985. His first video, the "Roman de Fauvel," received its premiere at the Louvre Museum in Paris in October 1991.



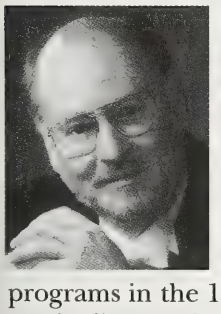
Soprano **Kathleen Battle** has appeared with the world's leading opera companies and orchestras. Her stage repertoire spans the centuries, from Handel—including the first Metropolitan Opera staging of Handel's *Giulio Cesare*—to Richard Strauss. Her Zerbinetta in the latter's *Ariadne auf Naxos* received the Laurence Olivier Award for "Best Performance in a New Opera Production" on the occasion of her Royal Opera debut at Covent Garden. Her collaborations with the world's leading conductors and instrumentalists are documented on numerous recordings and video discs, including complete opera, concert, choral, and solo albums on all the major labels. Ms. Battle has received five Grammy Awards, including three as Best Classical Vocal Soloist (for "Kathleen Battle Sings Mozart," on Angel/EMI; "Salzburg Recital" with James Levine, on Deutsche Grammophon; and "Kathleen Battle at Carnegie Hall," also on DG), and, most recently, in 1993, for her Deutsche Grammophon recording of Handel's *Semele.* Other recent releases include "Bel Canto," an album of Italian arias, and "Kathleen Battle/Jean-Pierre Rampal in Concert," recorded live at Alice Tully Hall. A native of Portsmouth, Ohio, Kathleen Battle graduated from the College Conservatory of Music, University of Cincinnati, and made her professional debut at the Spoleto Festival in Brahms's *German Requiem* under Thomas Schippers. Her Metropolitan Opera debut, in Wagner's *Tannhäuser,* came just five years later. She has appeared frequently with the Boston Symphony Orchestra since her BSO debut in March 1978.



American lyric tenor **John Aler** performs regularly with opera companies throughout Europe and America. A frequent soloist with the major European and American orchestras, he has made more than forty recordings and is featured on two 1994 Grammy-winners: Handel's *Semele* with John Nelson and the English Chamber Orchestra on Deutsche Grammophon, and Bartók's *The Wooden Prince* and *Cantata profana* with Pierre Boulez and the Chicago Symphony, also on DG. In 1985 he received a Grammy as Best Classical Vocal Soloist, for his Telarc recording of Berlioz's *Requiem* with the Atlanta Symphony. In addition to Tanglewood, his appearances this summer include the Hollywood Bowl with Roger Norrington, the Santa Fe Chamber Music Festival, and *Don Giovanni* at the Teatro Municipal in Santiago, Chile. 1995-96 brings engagements with orchestras across the United States, a Metropolitan Museum concert with the Guarneri Quartet, and overseas appearances in Leipzig, Toulouse, and Melbourne. A native of Baltimore, John Aler attended Catholic University in Washington, D.C., before receiving his musical education at the Juilliard School. A Tanglewood Music Center alumnus, he has appeared frequently with the Boston Symphony Orchestra since his BSO debut in January 1974.



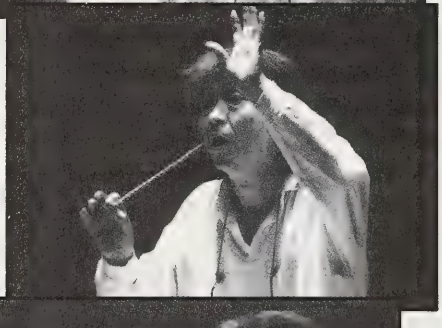
Making his Boston Symphony debut with *Carmina burana*, Danish baritone **Boje Skovhus** studied at the Music College of Aarhus, at the Royal Academy for Opera in Copenhagen, and in New York. He has appeared frequently at both the Vienna Volksoper and the Vienna State Opera since his 1988 Vienna Volksoper debut in the title role of Mozart's *Don Giovanni.* Guest appearances have included Guglielmo in *Così fan tutte* at the Hamburg State Opera, the title roles in *Billy Budd* and *Eugene Onegin* in Cologne, and Almaviva in *Le nozze di Figaro* at the Bavarian State Opera. Besides his activities in opera and concert, Mr. Skovhus devotes much of his time to Lieder recitals with pianist Helmut Deutsch; recent recitals have brought them to the Edinburgh Festival, Hamburg, Berlin, the Schubertiade Feldkirch, Vienna's Konzerthaus and Musikverein, Paris, Amsterdam, Tokyo, and Osaka. Mr. Skovhus records Lieder exclusively for Sony Classical; a disc of Eichendorff settings by Wolf and Korngold has recently been followed by Schubert's *Schwanengesang.* Other recordings include Orff's *Carmina burana* under Zubin Mehta, Lehár's *The Merry Widow* and Britten's *War Requiem* under John Eliot Gardiner, Mozart's *Le nozze di Figaro* under Claudio Abbado, and Beethoven's *Fidelio* under Nikolaus Harnoncourt.



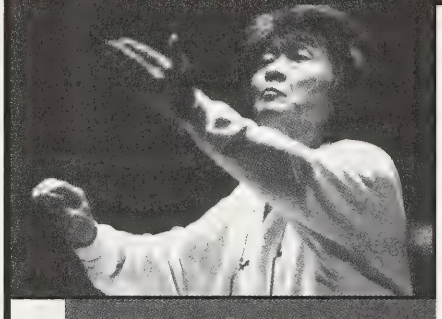
Now Boston Pops Laureate Conductor and Artist-in-Residence at Tanglewood, **John Williams** was named nineteenth Conductor of the Boston Pops Orchestra in January 1980 and retired from that position in December 1993. Born in New York, he attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. Mr. Williams worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He wrote music for many television programs in the 1960s, winning two Emmy awards. He has composed the music and served as music director for more than seventy-five films; many of his film scores have been released as recordings. The recipient of thirty Academy Award nominations, Mr. Williams has been awarded five Oscars and sixteen Grammies, as well as several gold and platinum records. He won an Oscar and a Grammy for *Schindler's List.* Upcoming projects include scoring the remake of the film *Sabrina.* His many concert pieces include two symphonies, a cello concerto for Yo-Yo Ma given its premiere with Seiji Ozawa and the BSO at the inaugural concert of Seiji Ozawa Hall last summer, and a concerto for New York Philharmonic principal bassoonist Judy LeClair. The Cleveland Orchestra has commissioned a trumpet concerto for its principal trumpet, Michael Sachs. Mr. Williams has made an acclaimed series of recordings with the Boston Pops Orchestra for Philips and Sony Classical.

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SEIJI OZAWA, MUSIC DIRECTOR

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APRIL 17
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NOVEMBER 8
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Dawn Upshaw, soprano (Anne Trulove)
Philip Langridge, tenor (Tom Rakewell)
Paul Plishka, bass-baritone (Nick Shadow)
STRAVINSKY 'The Rake's Progress'

MARCH 13
ANDRÉ PREVIN, conductor
Malcolm Lowe, violin
Music of MOZART and BEETHOVEN

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AT 10:30AM

OCTOBER 12
SEIJI OZAWA, conductor
Emanuel Ax piano
Music of TIPPETT, BEETHOVEN, and PROKOFIEV

MARCH 7
ROGER NORRINGTON, conductor
Lynn Harrell, cello
Music of SMETANA and DVOŘÁK

APRIL 25
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Music of WEBERN, RAVEL, and SHOSTAKOVICH

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NOVEMBER 30
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Music of BEETHOVEN and STRAUSS

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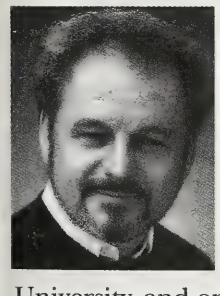


A United States citizen since December 1987, Chinese-American violinist **Cho-Liang Lin** appears this summer at Tanglewood with John Williams, at Chicago's Grant Park with Hugh Wolff, and at the Aspen, Seattle, Grand Teton, and La Jolla festivals. His 1995-96 season will include performances with orchestras across the United States and Canada, appearances with the Chamber Music Society of Lincoln Center, recitals with André-Michel Schub, and European engagements with the National Orchestra of Spain, the Scottish Chamber Orchestra, the Goteborg Symphony, and the Stavanger Symphony. Mr. Lin may be heard on the Sony Classical label. Upcoming releases include an album of Fritz Kreisler transcriptions with Andrew Litton and the English Chamber Orchestra, and, with pianist Paul Crossley, sonatas by Debussy, Poulenc, and Ravel. Recent releases include concertos of Stravinsky and Prokofiev, piano trios of Tchaikovsky and Arensky with pianist Yefim Bronfman and cellist Gary Hoffman, and a complete Mozart concerto cycle with Raymond Leppard and the English Chamber Orchestra. Cho-Liang Lin began his studies at five and gave his first public performance at seven. At twelve he began study at the Sydney Conservatorium, where a master class given by Itzhak Perlman inspired him to study with Mr. Perlman's teacher, Dorothy DeLay, at Juilliard, where he is now a faculty member. Mr. Lin made his Boston Symphony Orchestra debut in March



At age twelve, Japanese-born pianist **Mitsuko Uchida** accompanied her family to Vienna, where her father was posted with the Japanese Diplomatic Service. Her studies with Richard Hauser at the Vienna Academy of Music led to her first-prize victory at the Vienna Beethoven Competition when she was twenty. A year later she placed second in Warsaw's Chopin Competition. Since then she has won renown for her interpretations of repertoire ranging from Mozart and Schubert to Debussy, Schoenberg, and Messiaen. Acclaimed for her interpretations of Mozart, she has recorded the complete piano concertos with the English Chamber Orchestra under the direction of Jeffrey Tate. Her Mozart sonata recordings, part of Philips' complete Mozart Edition, received the 1989 *Gramophone* Award. Other recordings on Philips include solo piano music of Chopin, Debussy, and Schumann. In 1995-96 Ms. Uchida will perform three Alice Tully Hall concerts juxtaposing music of Schubert and Schoenberg; she also appears with the New York Philharmonic, the Cleveland Orchestra, and the Los Angeles Philharmonic. Engagements this summer include the Salzburg Festival and Schleswig-Holstein Festival. She also continues a long-standing association with the Marlboro Festival. Ms. Uchida made her Boston Symphony Orchestra debut in October 1986 and has recorded Messiaen's *Oiseaux exotiques* with Seiji Ozawa and the BSO for future release by Philips.

A message from Mitsuko Uchida: "In admiration of her moral courage and in recognition of her steadfast commitment to the principles that make us free, I dedicate this afternoon's performance to Aung San Suu Kyi, 1991 Nobel Peace Prize winner, currently held under house arrest in Burma."



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the **Tanglewood Festival Chorus** marked its twenty-fifth anniversary in April 1995 and celebrates that anniversary this summer. This past December, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of Berlioz's *Requiem, Roméo et Juliette,* the "Royal Hunt and Storm" from *Les Troyens,* and, in its Asian premiere, the *Messe solennelle.* Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, and such prominent guest conductors as Bernard Haitink, Marek Janowski, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston

Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchaikovsky's *Pique Dame* and Berlioz's *Requiem,* on RCA Victor Red Seal; Strauss's *Elektra,* Mahler's Second, Third, and Eighth symphonies, and Schoenberg's *Gurrelieder,* on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream,* on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, **John Oliver** is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver recently recorded an album with the John Oliver Chorale for Koch International, including three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai,* Martin Amlin's *Time's Caravan,* and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shin Yu-kai Chorus, and Mendelssohn's *Elijah* with the Berkshire Choral Institute. He conducts Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Festival next weekend. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

The Boys Choir of Harlem was founded by Dr. Walter J. Turnbull in 1968 as the Ephesus Church Choir of Central Harlem. Incorporated in 1975, it has since grown from a small church choir to a major performing arts institution of international reputation. With repertoire ranging from classical music to jazz, contemporary songs, gospel, and spirituals, the ensemble provides a positive creative alternative for inner-city New York children, offering programs that include comprehensive music and academic education, counseling, and tutoring. In 1988 the choir reinstituted its program for girls; the entire ensemble now consists of 450 young people between the ages of eight and eighteen, making up the Preparatory Choir, Concert Choir, and Girls Choir. The thirty-five to forty boys who make up the touring Performing Choir are chosen from the 200-member Concert Choir on a rotating basis. The Boys Choir of Harlem has performed at many of this country's most significant occasions, including the rededication of the Statue of Liberty, Nelson Mandela's arrival in the United States following his long imprisonment, the 500th-anniversary celebrations of Columbus' arrival in America, the opening session of the United Nations General Assembly, and several White House dinners. European tours have taken them to France, The Netherlands, England, Switzerland, Spain, Austria, Finland, Italy, and the former East and West Germany. In addition to its busy touring schedule of eighty to 100 performances each year, the ensemble also reaches countless viewers through frequent television appearances and has been heard by millions of moviegoers on the soundtracks of Spike Lee's *Jungle Fever, Malcolm X,* and *Glory.* It has recorded with such varied artists as jazz pianist James Williams, country star Glen Campbell, jazz vocalist Dianne Reeves, Broadway star Michael Crawford, soprano Kathleen Battle, and rhythm-and-blues singer James Ingram.

A native of Greenville, Mississippi, **Dr. Walter J. Turnbull** is a nationally known educator, conductor, and tenor. An honors graduate of Tougaloo College, he earned his master of music and doctor of musical arts degrees from the Manhattan School of Music. He also graduated from the Columbia University School of Business Institute for Non-Profit Management and has received numerous honorary degrees. Dr. Turnbull recently celebrated twenty-five years of success as Founder and Artistic Director of the Boys Choir of Harlem. Focusing on the education of today's youth and the motivation of America's future leaders, he lectures frequently on education and the arts throughout the country. A recipient of the William M. Sullivan Award, Dr. Turnbull has also been honored by the State of New York and the National Association of Negro Musicians, and received the President's Volunteer Action Award on behalf of the Boys Choir of Harlem from President Reagan at the White House.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Carol Amaya
Annette Anfinrud
Michele M. Bergonzi
Joanne Colella Boag
Sarah S. Brannen
Jennifer E. Brown
Amy Buckley Brown
Jane Circle Morfill
Sharon K. Claxton
Lorenzee Cole
Patricia Cox
Sarah Dorfman Daniello
Ann M. Dwelley
Suzy Glazer
Isabel M. Gray
Lillian M. Grayton
Carrie L. Hammond
Amy G. Harris
Catherine Hatfield
Rebecca Hayden
Anne Keaney
Holly MacEwen Krafka
Nancy Kurtz
Jean R. Liuzzi
Marlene Luciano-Perez
Livia Racz
Miranda Roberts
Charlotte C. Russell
Melanie W. Salisbury
Lydia Sandon
Pamela Schweppe
Suzanne Schwing
Joan P. Sherman
Annelise Skovmand
Patricia J. Stewart
Sarah J. Telford
Bernadette Yao-McEachern

Mezzo-sopranos
Samantha J. Adams
Debra A. Basile
Maisy Bennett
Betty B. Blume
Sharon Brown
Stephanie D. Cabell
Barbara Clemens
Sue Conte
Barbara Naidich Ehrmann
Paula Folkman
Debra Foote
Dorrie Freedman
Susan Ganter
Irene Gilbride
Alida Griffith
Deborah Gruber
Donna Hewitt-Didham
Diane Hoffman-Kim
Donna Kim
Alice Lin
Gale Livingston
Judith Lyon-Mitchell
Fumiko Ohara
Margaret A. Salinger
A. Toby Simon
Linda Kay Smith
Julie Steinhilber
Dianne M. Terp

Tenors
Paul Allen
Brad W. Amidon
Aaron Arzu II
James Barnswell
John C. Barr
Richard A. Bissell
Kenneth I. Blum
Edward Chiu
Andrew O. Crain
Wayne N. Curtis
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Nathaniel Stine
Don P. Sturdy
Mox Weber

Basses
Neal Addicott
W. Douglas Bond
Kirk Chao
Mel Conway
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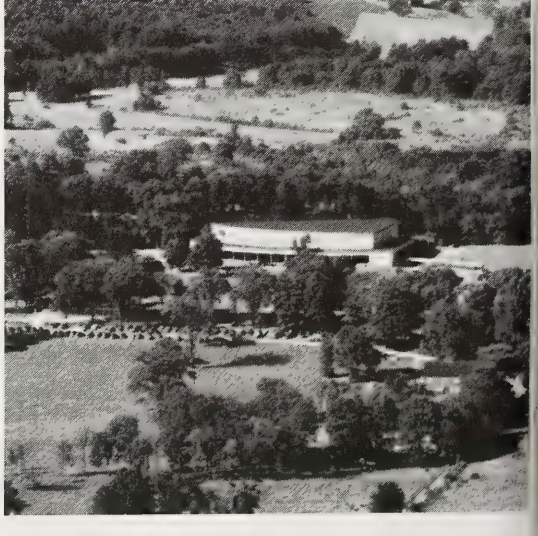
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POPS AT TANGLEWOOD

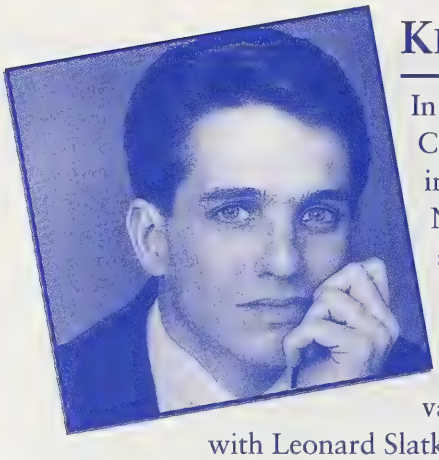
BOSTON POPS ORCHESTRA

KEITH LOCKHART, CONDUCTOR

110th SEASON

For the benefit of the Boston Symphony Orchestra Pension Fund

Wednesday evening, July 12, 1995, at 8:30



Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Lockhart was born in Poughkeepsie, New York, on November 7, 1959, and began his musical studies with piano lessons at the age of seven. He entered Furman University in Greenville, South Carolina, as a pre-law major but switched to a double major in music and German. A residency at the Aspen Festival in Colorado in the summer of 1980, working there with Leonard Slatkin, led Mr. Lockhart to commit himself to a career as a conductor. He received his M.F.A. in 1983 from Carnegie-Mellon University in Pittsburgh and remained there as a faculty member, eventually becoming Director of Orchestral Activities. During that same period, he assumed the post of Conductor of the Pittsburgh Civic Orchestra as well. In 1988, while retaining his posts in Pittsburgh, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony.

In 1989 Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute, where he conducted at the Hollywood Bowl as part of the Los Angeles Summer Music Festival. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. He made his subscription debut with the Cincinnati Pops Orchestra in October 1991 and his subscription debut with the Cincinnati Symphony Orchestra in April 1992. Beginning with the 1992-93 season, Keith Lockhart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. While in Cincinnati, he designed and conducted the orchestra's educational concerts; worked extensively with the Cincinnati Symphony Youth Orchestra; and inaugurated an informal series of his own design, called "Casual Classics."

Mr. Lockhart made his commercial recording debut in 1992 as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted both orchestral and educational concerts with the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eugene Symphony, the Long Island Philharmonic, the Naples (Florida) Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He made his Symphony Hall debut with the Boston Pops Esplanade Orchestra in June 1993. He conducted that ensemble again in September 1993 in a local area concert and made his debut with the Boston Pops Orchestra at Symphony Hall in May 1994.

Keith Lockhart studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor included study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that position since 1980. The 35-year-old Lockhart is only the third conductor to lead the Boston Pops since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra.



THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Laura Park
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Lucia Lin
Gottfried Wilfinger
Leo Panasevich
Alfred Schneider
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*Harvey Seigel
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Second Violins
Vyacheslav Uritsky
Ronald Knudsen
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Leonard Moss
*Jerome Rosen
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‡Mark Ludwig
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*Edward Gazouleas
*Kazuko Matsusaka
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Joel Moerschel
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Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young

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Lawrence Wolfe
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Nicolas Tsolainos

Flutes
Elizabeth Ostling
§Catherine Payne

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
Wayne Rapier

English Horn
Robert Sheena

Clarinets
Thomas Martin
§William Wrzesien

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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Timothy Morrison
Peter Chapman
Thomas Rolfs
§Bruce Hall

Trombones
Norman Bolter
§Douglas Wright

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
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Timothy Genis
Fred Buda

Harp
Ann Hobson Pilot

Piano
Bob Winter

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Bob Winter–piano

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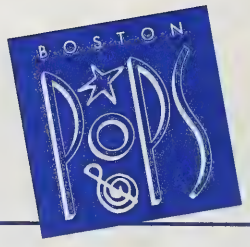
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Wednesday evening, July 12, 1995, at 8:30, at Tanglewood



SPONSORED BY G.E. PLASTICS

Liberty Fanfare — Williams

El Salón México — Copland

Love Theme from *On the Waterfront* — Bernstein

An American in Paris — Gershwin

INTERMISSION

St. Louis Blues March — Handy/Miller-Hayman

Presenting
REBECCA PARRIS

Suddenly It's Spring — Burke/van Heusen-Evans
Imagination — Burke/van Heusen-Mishkin
Let's Get Away From It All — Dennis/Adair
Spring Can Really Hang You Up the Most — Landesman/Wolf-Evans

The Royalty of Swing

Count Basie
One O'Clock Jump — Basie-Nestico

Duke Ellington
Satin Doll — Ellington-Hayman

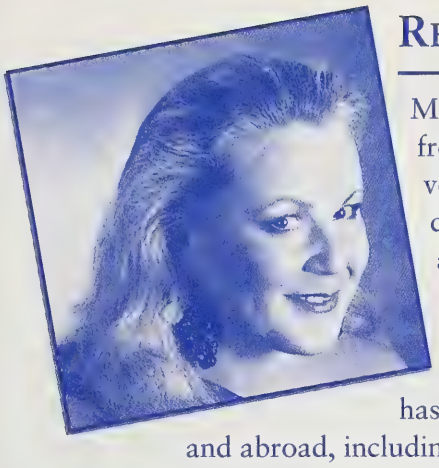
Benny Goodman: The King of Swing
Don't Be That Way — Parish/Goodman/Sampson-May
Sing, Sing, Sing — Prima/Goodman-Hyman

Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. During the past few years the Pension Institution has paid nearly $1 million annually to nearly one hundred pensioners or their widows. Pension Institution income is derived from Pension Fund concerts, from Open Rehearsals at Symphony Hall and at Tanglewood, and from radio broadcasts through the Boston Symphony Transcription Trust. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.

The Boston Pops Orchestra may be heard on Sony Classical, Philips, and RCA records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.



Rebecca Parris

Massachusetts native Rebecca Parris has sung everything from rock to Sondheim, performed in tightly orchestrated vocal jazz ensembles, worked as a soloist in settings from duets to big bands, and recorded several acclaimed albums. Now singing in the jazz idiom, Ms. Parris performs standards, ballads, blues, Latin, and contemporary tunes. Her career was launched at age six, when she sang in summer stock musicals with her father. She has taught and performed at venues throughout the U.S. and abroad, including the Monterey Jazz Festival and the International Floating Jazz Festival (Germany). In addition to touring for the past decade as a solo artist, she has performed and shared the stage with such jazz greats as Dizzy Gillespie, Count Basie, Woody Herman, the Gunther Schuller Orchestra, Buddy Rich, and Joe Williams. With this performance, Rebecca Parris makes her Boston Pops debut.

Notes on the Music

EL SALÓN MÉXICO
Aaron Copland (1900-90)

It was on his first trip to Mexico, in 1932, that Aaron Copland conceived the idea of an orchestral piece based on Mexican themes. Although he connected this idea with a wild and notorious dance hall in Mexico City called the Salón México, he actually found the basic tunes in two books. He chose the themes partly for their local color, but particularly, it seems, for the lively rhythmic shifts so characteristic of Latin music. These provide a basis for Copland's own tricky play of rhythm in the course of the work.

The piece was first performed in a version for two pianos in New York in 1935. As Copland completed the orchestration the following year, he began to worry that his piece might not sound at all Mexican to the orchestra and conductor who were to premiere the score, but in fact the Mexican orchestra was honored that a foreign composer had found their melodies worthy for orchestral treatment. The work quickly achieved a remarkable popularity that it has never lost, and marked the beginning of a "populist" stage of Copland's creative career that established him firmly as the favorite American composer of his generation.

LOVE THEME from *ON THE WATERFRONT*
Leonard Bernstein (1918-90)

The multi-talented Leonard Bernstein ventured only once into composition for a film—Elia Kazan's *On the Waterfront*, a story of violence and heroism, of racketeers and longshoremen. Marlon Brando played Terry, a longshoreman who, though at first a tool of the racketeers, develops the courage to withstand them, largely through the love and support of his girl Edie, played by Eva Marie Saint. The love music begins with a fresh, lyrical melody in the solo flute, accompanied by harp and clarinets, and gradually builds to a climax of great intensity.

—Steven Ledbetter

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Donald Neuen, Conductor

JULY 29
MENDELSSOHN:
Die erste Walpurgisnacht
SCHUBERT: Mass No. 6 in E^{b}
Amy Kaiser, Conductor

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OPERA CHORUSES from Turandot,
Il Trovatore & Carmen
Stephen Lord, Conductor

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Celebrating the Beaux Arts Trio's Fortieth Anniversary

Although the piano trio as a genre was already well established in the time of Haydn and Mozart, it is fair to say that the wonderful literature for that combination of instruments was for a long time somewhat overshadowed by the repertory conceived by the master composers for string quartet. Permanent string quartet ensembles were established long before it was common for three musicians—pianist, violinist, and cellist—to form a piano trio with the aim of investigating, and enlarging, the repertory for that particular ensemble.

Surely no ensemble in the history of the piano trio has played as central a role in elevating our awareness of this rich and varied repertory as the Beaux Arts Trio, which was founded in 1955, made its first public appearance here at Tanglewood exactly forty years ago, and has returned frequently ever since. It happened like this: in 1955, Daniel Guilet, a violinist in and for its last two seasons concertmaster of Toscanini's NBC Symphony, informed then BSO music director Charles Munch, who had appeared as a guest conductor with the NBC Symphony, of his new chamber ensemble, a piano trio. Munch suggested the ensemble make its official debut that summer at Tanglewood, and was so impressed by what he heard that he promised return invitations to the BSO's summer home for as long as he was music director. The Beaux Arts Trio's return engagements at Tanglewood have of course continued to this day.

Not only has the Beaux Arts Trio given stylish and immaculate performances of the great piano trios ranging from those of Haydn, Mozart, Beethoven, and Schubert to Mendelssohn and Schumann, Brahms and Dvořák, Tchaikovsky and Rachmaninoff, Fauré, Debussy, and Ravel (and also, by adding occasional guest players, of the repertory for piano quartet and piano quintet), it has also premiered new works, including, in recent years, trios by Ned Rorem, George Rochberg, and David Baker. There is hardly a significant piano trio in existence that the Beaux Arts ensemble has not performed and recorded.

During that long period of activity, one member of the ensemble has remained constant, an essential influence on the style and character of the group. This is the pianist Menahem Pressler, widely regarded as one of the premier ensemble pianists of the century, and who made his public debut as a chamber musician in that first Beaux Arts Trio concert. Alongside Pressler and Guilet, the original ensemble of 1955 also included cellist Bernard Greenhouse. Guilet was succeeded in 1969 by Isidore Cohen, who was replaced upon his retirement in 1992 by Ida Kavafian. Greenhouse remained with the trio for most of its history, retiring in 1987 to be succeeded by Peter Wiley.

As the venerable but still youthful Beaux Arts Trio enters its fifth decade, Menahem Pressler offers these words:

> "In a period characterized by impermanence and rapid change, longevity of any kind is a notable distinction. To return to Tanglewood—where its existence officially began forty years earlier—is, therefore, a rare privilege for the Beaux Arts Trio.
>
> "Charles Munch, who was the director of Tanglewood in the summer of 1955, must have invited the fairies who dwell in the Berkshire woods to attend that birthday; and the good fairies must have reciprocated the courtesy with a birthday wish for a long life to the newborn ensemble, and for an enduring and happy association with its godparents and place of birth. As we have known since childhood, the birthday wishes of good fairies have the power to make wonderful things come true.
>
> "And today, the Beaux Arts Trio feels fortunate, honored, and grateful to celebrate at Tanglewood, its host, the fortieth anniversary of its debut, with many good and dear friends."

Tanglewood
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SEIJI OZAWA HALL
TANGLEWOOD

Thursday, July 13, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

BEAUX ARTS TRIO
Menahem Pressler, piano
Ida Kavafian, violin
Peter Wiley, cello

Marking the 40th anniversary of the Beaux Arts Trio's first public concert, when they performed this same program forty years ago, on July 13, 1955, in the Theatre-Concert Hall at Tanglewood.

ALL-BEETHOVEN PROGRAM

Trio in C minor, Opus 1, No. 3
Allegro con brio
Andante cantabile con variazione
Menuetto: Quasi allegro
Finale: Prestissimo

Trio in D minor, Opus 70, No. 1, *Ghost*
Allegro vivace e con brio
Largo assai
Presto

INTERMISSION

Trio in B-flat, Opus 97, *Archduke*
Allegro moderato
Scherzo: Allegro
Andante cantabile ma però con moto—
Allegro moderato

Menahem Pressler plays the Steinway piano.

Notes

The piano trio, consisting of piano, violin, and cello, grew out of a popular mode of domestic music-making in the classical era, the "accompanied sonata." We tend to think of the piano as the "accompaniment," but in the eighteenth-century it was the other way around. The sonata was conceived for keyboard but could, if desired, be accompanied by violin or cello or both. In such a case, the violin would play along with the top melody line while the cello doubled the bass line. This cozy arrangement smacked more than a little of dilettantism, and, since its main function was the personal enjoyment of the performers in their private music-making, the piano trio was long regarded as a less significant musical genre than the string quartet (though its origins were no less domestic). Even in Haydn's splendid contributions to the medium, the cello still tends to follow the bass line rather rigorously, almost like a continuo, and the pieces still have the three-movement structure (fast-slow-fast) also characteristic of concertos and unaccompanied piano sonatas. It was Beethoven who, in his Opus 1, elevated the piano trio to full equality of significance with the more "important" forms by adding the extra movement (here a minuet) and by completely freeing the stringed instruments from their earlier dependence on the keyboard.

Beethoven's early renown in Vienna came from his performances as a pianist, and he no doubt played the Opus 1 trios during his early years there. They would have been played in the homes of noble patrons, since public concerts of chamber music were still almost unknown. His sometime teacher Haydn heard them before departing for England in January 1794 and apparently advised against the publication of the C minor trio. It has sometimes been claimed that Haydn disliked the work or was offended by its daring, but it is more likely that his advice was intended as friendly, and that he felt the public not yet ready for so audacious a piece. It is indeed full of daring in harmonic plan and dynamic gesture. The first movement especially reveals the young Turk demanding the attention of his audience with the dramatic offbeat sforzandos and ambiguous harmonies, touching on many keys in passing. We know from the study of the sketches that Beethoven's first musical ideas for a piece were often rather bland, but that he worked them up into a truly dynamic character that was immediately striking (the minuet of the present trio is a case in point). From the first movement of this piece, Beethoven demonstrates his particular feeling for the key of C minor and his ability to create large harmonic structures with a strong sense of momentum. With this work, when still in his early twenties, Beethoven began to attract the notice of the musical public, and he never again lost their attention.

* * * * *

Completed in 1808, the Opus 70 trios come from Beethoven's middle period, contemporary with the Fifth and Sixth symphonies and the Opus 69 cello sonata. The first trio in the set, in D major, reverts to the older three-movement layout, but the movements themselves are tauter than the expansive, slightly self-indulgent works of Opus 1. The first movement is characterized by pregnant contrasts between a vigorous, rhythmic theme working upward in octaves and a graceful, soaring melody immediately following. The radical disjunction of neighboring musical ideas was a favorite technique of Beethoven's at this time, and the opening of the present trio ranks with that of the Opus 95 string quartet for violence of contrast. It was the slow movement that earned the trio the nickname of *Ghost*, since the nearly constant tremolos generate an uncanny atmosphere far removed from the conflict of the first movement or the energy of the closing Presto.

* * * * *

It is probably the driving power of the Third and Fifth symphonies, the *Appassionata* Sonata, or the middle-period string quartets that most people think of first in associa-

tion with Beethoven, but he was equally likely to choose a more relaxed and lyrical mood for the presentation of his sonata-form ideas (this was especially true in his later years); our notions of Beethoven and the possibilities of sonata form are severely restricted if we overlook the Sixth Symphony, the Violin Concerto, the Opus 78 piano sonata, and, especially, the *Archduke* Trio, Opus 97, with the most relaxed and expansive first movement of all. The composition's nickname comes from its dedicatee, Beethoven's friend, supporter, patron, and pupil, the Archduke Rudolph. It was composed in 1811, apparently with little difficulty, since Beethoven finished inside of three weeks (though he had done some sketching the year before).

The relaxation in mood does not affect the logic of Beethoven's structure, though he exploits harmonic relationships more extended than the tonic-dominant polarity that was inevitable in his earlier years. We have a four-movement plan, but with the scherzo in second place (in the tonic key of B-flat, as was normal). The contrasting Trio sets off on a tortuous chromatic path, imitated among the three instruments before exploding into a waltz in a far distant key and ultimately returning to the simple directness of the main section. After so much tonic, in two successive movements, the slow movement is in a very bright D major for a set of increasingly elaborate variations that link directly to the final movement, a rondo with an unwonted expressive seriousness, to close Beethoven's last contribution to the repertory of the piano trio.

—Notes by Steven Ledbetter

Design Team for Seiji Ozawa Hall:
William Rawn Associates, Architect
Lawrence Kirkegaard & Associates, Acousticians
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Tanglewood 1995

SEIJI OZAWA HALL
TANGLEWOOD

Friday, July 14, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

Prelude Concert

BOSTON ARTISTS ENSEMBLE
Tatiana Dimitriades, violin
Kazuko Matsusaka, viola
Jonathan Miller, cello
Randall Hodgkinson, piano

JANÁČEK — *Pohádka* (*Fairy Tale*), for cello and piano
Con moto
Con moto
Allegro

DVOŘÁK — Quartet in D for piano, violin, viola, and cello, Opus 23
Allegro moderato
Andantino
Allegretto scherzando; Allegro agitato

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Baldwin piano

Week 2

Notes

Aside from an early piano trio (destroyed and later reworked into a string quartet) inspired by Tolstoy's *Kreutzer Sonata*, the present three-movement work for cello and piano is **Leoš Janáček**'s earliest important chamber music work. Like the lost trio, it was inspired by a literary work, a fact that cannot surprise us when we recall the composer as one of the most original masters of opera of our century. He originally called it *The Tale of Tsar Berendey*, a title drawn from an epic poem by Vasili Andreyevich Zhukovsky (1783-1852) with the full, if long-winded, title *The Tale of Tsar Berendey, of his son the Tsarevich Ivan, of the intrigues of Kashchey the Immortal and the wisdom of the Princess Marya, Kashchey's daughter.* Ballet lovers will at once recognize the names of Kashchey and the Tsarevich as principal characters in Stravinsky's *Firebird*—composed in the

very same year, 1910. The story told in Janáček's piece is certainly related to that of Stravinsky's ballet, though it differs in many details. Still it involves enchantments and love at first sight (between the Tsarevich and Marya, the enchanted daughter of Kashchey) and transformations, finally leading to a happy ending.

After composing his work, Janáček wisely decided to forego any reference to the original story as a crutch for his music and simply renamed the piece *Pohádka* (*Fairy Tale*), leaving the listener to decide what elements of any generic fairy tale might possibly be evoked in the music. There is a great deal of canonic interplay between cello and piano that might well be interpreted as a dialogue between the lovers, with the cello taking the part of the young prince and the piano that of the beautiful and enchanted princess. The original version of the score was premiered in Brno in 1910. Janáček revised the piece a dozen years later. The final version, to be heard here, had its premiere on February 21, 1923, in Prague, with Julius Junek as the cellist and Ruzena Nebusková as the pianist.

* * * * *

Antonín Dvořák really began to hit his stride as a composer in his early thirties. In February 1875 he learned that he had been awarded an Austrian state prize, on the strength of his Third and Fourth symphonies and a chamber work. (Though Dvořák was culturally Bohemian, his country was part of the much larger Austro-Hungarian Empire ruled from Vienna rather than Prague.) The news of the award was clearly encouraging; during the rest of the year he poured forth music: his Fifth Symphony, the opera *Vanda*, the G major string quintet published first as Opus 18 and later revised as Opus 77, the piano trio in B-flat, the present piano quartet in D, the Serenade in E for string orchestra, and four Moravian Duets!

Having completed the B-flat piano trio on May 14, Dvořák did not rest on his laurels; ten days later he began the composition of the piano quartet and finished it in just two-and-a-half weeks. There were some small revisions before publication, which took place in 1880, the year of the first performance. As with all of Dvořák's chamber music, each of the players gets a good workout; as a violist, Dvořák learned early the virtue of passing the tunes around. On the other hand, he does not exploit the full range of the keyboard instrument, particularly in its lower registers; Dvořák could play the piano, but he was primarily a string player. (His better-known later works for piano with strings—the *Dumky* Trio, the E-flat piano quartet, and the piano quintet in A—offer the pianist much more scope.)

The quartet is cast unusually in three movements, of which the first two are reasonably normal in character, while the last combines the elements of a scherzo with those of a finale. The opening movement, Allegro moderato, is dominated by the syncopation and the triplet in the cello figure heard at the very outset. The slow movement is Dvořák's first essay at a set of variations, a form in which he later showed utter mastery. The wisp of theme, in B minor, has a charming stop-and-go folklike quality that Dvořák exploits in various ways through the five variations, starting off rather straightforwardly, inverting the melody in the third, and moving harmonically farther afield in the later sections. The last movement alternates two different kinds of music, an Allegretto scherzando in 3/8 time (suggesting the omitted scherzo) and a vigorous Allegro agitato in 4/4. They figure as the first and second thematic sections of a large sonata form, which ends the quartet rambunctiously.

—Notes by Steven Ledbetter

ARTISTS

The **Boston Artists Ensemble** was founded in 1979 by BSO cellist Jonathan Miller. In 1980 it became the resident ensemble of National Public Radio's satellite network, with live broadcasts syndicated to 85 stations nationwide. The recipient of grants from the National Endowment for the Arts and the Massachusetts Council on the Arts, the group performs a five-concert subscription series at the Second Church in West Newton, Massachusetts, and also appears at the Peabody Essex Museum in Salem in a series co-sponsored by that museum. The Boston Artists Ensemble brings together individual musicians from the Boston Symphony Orchestra with a variety of guest instrumentalists to perform traditional chamber music favorites, seldom-heard works by famous composers, music by infrequently played composers, and the premieres of new works by Boston-area composers.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, and an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. A recipient of the Lili Boulanger Memorial Award and other prizes, Ms. Dimitriades joined the Boston Symphony Orchestra at the beginning of the 1987-88 season. She is also concertmaster of the Newton Symphony Orchestra, with which she appears often as a concerto soloist, and continues to perform frequently in recital and chamber music throughout New England.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theatre Orchestra, and the Pittsburgh New Music Ensemble, and a substitute member with the Pittsburgh Symphony. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Treger, and a master of music degree from the State University of New York, where she studied viola with John Graham. A prizewinner in the Fischoff National Chamber Music Competition, she has taught at the University of Pittsburgh and at the Westmoreland Suzuki School of Music.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio and studying also with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. Before joining the Boston Symphony in 1971, he was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. A winner of the Jeunesses Musicales auditions, Mr. Miller has taught at the New England Conservatory and the Boston University Tanglewood Institute, and is currently on the faculty of the Boston Conservatory of Music. In June 1990, at the invitation of Mstislav Rostropovich, he appeared as soloist at the American Cello Congress.

Pianist **Randall Hodgkinson** won the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation in 1981 and made his formal New York recital debut at Alice Tully Hall under that competition's auspices in 1986. Earlier honors included top prize in the J.S. Bach International Competition and, in 1971, the Tanglewood Music Center's Cabot Award. Mr. Hodgkinson made his European orchestral debut in 1985 with the Santa Cecilia Orchestra of Rome and has appeared in recital throughout the United States. He earned his bachelor's degree, master's degree, and Artist Diploma from the New England Conservatory of Music, where his principal mentors were Veronica Jochum and Russell Sherman. He is currently on the Conservatory's piano faculty and is also a Music Tutor at Harvard University.

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Friday, July 14, at 8:30

JOHN NELSON conducting

MENDELSSOHN — Overture, *The Hebrides* (*Fingal's Cave*), Opus 26

TCHAIKOVSKY — Violin Concerto in D, Opus 35
Allegro moderato—Moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo

SARAH CHANG

INTERMISSION

MENDELSSOHN — Symphony No. 3 in A minor, Opus 56, *Scottish*
Introduction and Allegro agitato
Scherzo assai vivace
Adagio cantabile
Allegro guerriero and Finale maestoso

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Baldwin piano

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NOTES

Felix Mendelssohn-Bartholdy
Overture, *The Hebrides* (*Fingal's Cave*), Opus 26

Jakob Ludwig Felix Mendelssohn was born in Hamburg, Germany, on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Solomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn completed the Hebrides *Overture in December 1831 and twice subjected it to revision. The final version is dated June 20, 1832, five weeks after the first performance, given on May 14 that year by the Philharmonic Society in London at Covent Garden. Apparently, Mendelssohn never made a final decision about the overture's title: he called it "The Hebrides" before its completion; entitled the first score "The Lonely Isle"; and had it played originally as "The Isles of Fingal." The printed parts of the first revision were given the title "Hebrides," but the published score of the final version was called "Fingal's Cave." George Loder conducted the Philharmonic Society in the first American performance of the overture on November 16, 1844, at the Apollo Rooms in New York. Georg Henschel led the first BSO performances in January 1883, Pierre Monteux the first Tanglewood performance on July 20, 1957, and David Zinman the most recent Tanglewood performance on August 7, 1993. The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

The twenty-year-old Mendelssohn visited Scotland in August 1829, following a successful engagement with the Philharmonic Society of London and in the company of his friend and traveling companion Karl Klingemann. On August 7, the two visited Fingal's Cave, a tourist attraction on the southwest shore of Staffa, one of the Hebrides

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Islands off Scotland's west coast. On August 10, Klingemann wrote from Glasgow that "the Highlands and the sea together brew nothing but whiskey, fog, and foul weather ... Three days ago we were on our steamer... The lower the barometer fell, the higher the sea rose. It stretched its myriad tentacles ever more brutally and churned more and more," and he described Fingal's Cave with its basalt columns as resembling "the interior of an immense organ. It lies there alone, black, echoing, and entirely purposeless—the grey waste of the sea within and without it." Mendelssohn's own impression arrived home in the form of a twenty-two-measure musical sketch designed to convey "how amazingly the Hebrides affected [him]" and from which grew the opening of the *Fingal's Cave* Overture.

"I would gladly give all my works if I had succeeded in composing a piece like the *Hebrides* Overture," wrote Johannes Brahms. Richard Wagner, considerably more tolerant of Mendelssohn the composer than of Mendelssohn the conductor, viewed this overture as "one of the most beautiful works of music that we have," as the masterpiece of "a first-class landscape painter.... There is a magnificent intellectual vision throughout, a fine sensibility; and the manifestations of both are reproduced with the greatest art." And Donald Francis Tovey wrote that, in this piece, "Mendelssohn was surely occupied chiefly with the unconscious digesting of his impressions of Hebridean scenery, the roar of the waves rolling into the cavern, the cries of sea-birds, and perhaps more than anything else, the radiant and telescopic clearness of the air when the mist is completely dissolved or not yet formed."

The overture's principal musical idea is a descending motive ripe for expansion and development, and the sense of space in this piece is suggested at once by the overlapping octaves in violins, clarinets, oboes, and flutes. The initial picture is completed by string tremolos and rustling woodwinds as the seascape unfolds. The second theme —"quite the greatest melody Mendelssohn ever wrote," states Tovey—is as expansive as the initial idea is concise. Later in the piece there is room for fanfares and elemental outbursts, but also for the sort of "*staccato e leggiero*" motion typical of Mendelssohnian scherzos. The overture ends quietly, with as much sense of mystery and anticipation as at the beginning. For the further spelling out of so much that is embodied in this work one may look to yet another of Mendelssohn's compositions, inspired by the same trip to Scotland in 1829, begun when work on the *Fingal's Cave* Overture was in progress, but not completed until twelve years later, in 1842—the *Scottish* Symphony.

—Marc Mandel

Pyotr Ilyich Tchaikovsky
Violin Concerto in D, Opus 35

Pyotr Ilyich Tchaikovsky was born at Kamsko-Votkinsk, Vyatka province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began work on the Violin Concerto at Clarens, Switzerland, in March 1878, completing it on April 11, but on the advice of his brother Modest and his student Yosif Kotek, he took a few more days to replace the original Andante with the present Canzonetta. (The Andante survives as the "Meditation" that opens the set of pieces for violin and piano called "Souvenir d'un lieu cher," Opus 42.) Leopold Auer, to whom the concerto was first dedicated, pronounced it impossible to play, and the first performance was given by Adolf Brodsky at a Vienna Philharmonic concert conducted by Hans Richter on December 4, 1881. On February 11, 1888, in Boston, Bernhard Listemann played the first movement only, with piano accompaniment. The first full performance in the United States was given on January 18, 1889, by Maud Powell, a twenty-year-old violinist from Peru, Illinois, who would later also introduce the Dvořák and Sibelius concertos in this country; Walter Damrosch conducted the New York Symphony. (With Anton Seidel conducting, Miss Powell had played the first movement in New York the previous April.) The concerto entered the repertory of the Boston Symphony on December 1 and 2, 1893, when Timothee Adamowski played the second and third movements only, Emil Paur conducting. Carl Halir, also with Paur, followed his example in 1896, and the orchestra's

first complete performances took place on January 26 and 27, 1900, when Aiexander Petschnikoff was soloist and Wilhelm Gericke conducted. The BSO's first Tanglewood performance of the concerto took place only on August 4, 1949, with Jascha Heifetz as soloist and Serge Koussevitzky conducting. David Wroe led the most recent Tanglewood performance, with Joshua Bell as soloist, on August 6, 1994. In addition to the solo violin, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

In his rich and perceptive four-volume biography of Tchaikovsky, David Brown devotes the entire second volume to a narrow span of four years in the composer's life, as indicated by the volume's subtitle: "The Crisis Years, 1874-1878." The crisis was a real one and it had complicated elements, both professional and personal. Its centerpiece was the composer's catastrophic marriage, a step taken in the hope of stopping supposition about his homosexuality. He and his bride had scarcely started off on their honeymoon before the composer recognized the folly of his action. In torment, he ran away to Switzerland to try to forget. It was there that he composed the Violin Concerto.

The marriage was by no means Tchaikovsky's only crisis during those years. At the beginning of the period in question, he had composed a piano concerto for his close friend Nikolai Rubinstein, only to have the pianist declare the work worthless and unplayable. Utterly dismayed, Tchaikovsky finally managed to arrange a performance in far-away Boston—so that if it was a flop, he would not have to be present to hear it himself. Ironically that concerto rather quickly became one of the most popular of all piano concertos. Soon after, Tchaikovsky composed the ballet *Swan Lake*, arguably the finest ballet score of the entire nineteenth century, though it was a failure in its first production, and the composer went to his grave without ever knowing that the world would regard his work as a masterpiece.

There were some assorted triumphs, though. The Fourth Symphony—deeply etched with his Slavic fatalism—was not only a success, but marked one of the first major works that he composed with the extraordinary patronage of Nadezhda von Meck, who sent him a regular stipend for a dozen years on the strict understanding that they were never to meet. The grateful composer declared that in the future his every note would be composed with an implicit dedication to her.

But in the aftermath of his marriage there was only flight—frantic determination to get away. His wife Antonina was staying at Kamenka with the composer's sister and her husband. Letters passed back and forth between all the members of the family, with Antonina sometimes making wild charges (such as the one that Tchaikovsky's valet had bewitched him into hating her), sometimes expressing hope for a reconciliation, despite Tchaikovsky's repeated insistence that such a thing could never be. He spent some months in Italy, where several of his brothers joined him, and he gradually grew calmer in the contemplation of Italian art and the Italian countryside. But financial necessity forced him to find a cheaper place to stay, and on March 9, 1887, he arrived in Clarens, Switzerland. He quickly telegraphed his student, friend, and possible lover, the violinist Yosif Kotek, who was then in Berlin, to inform him of the change of address. On the thirteenth he began a piano sonata, his first act of composition since the wedding. The next day Kotek arrived in Clarens. Within a few days, Tchaikovsky abandoned the piano sonata, which was not going well. Within a day or two, he and Kotek played through Lalo's *Symphonie espagnole*, which, in spite of its title, is a violin concerto. His interest in this piece (he noted that it had "a lot of freshness, lightness, of piquant rhythms, of beautiful and excellently harmonized melodies") may well have turned his own mind in the direction of a violin concerto. He liked the way that Lalo

> does not strive after profundity, but carefully avoids routine, seeks out new forms, and thinks more about musical beauty than about observing established traditions, as do the Germans.

Perhaps this experience persuaded him to give up the sonata entirely and turn to a concerto, particularly since he had a violinist at hand to give him technical advice

about the solo part. On March 17 he began the new piece and discovered to his delight that—unlike the piano sonata—it went easily. In just eleven days he sketched the entire concerto. The composer's brother Modest and Kotek expressed reservations about the slow movement, though they were enthusiastic about the two outer movements. Upon consideration, Tchaikovsky agreed with them, and on April 5 he replaced the original slow movement with a new piece. The enthusiasm of all three men was so great that Tchaikovsky finished the orchestration, too, in short order. By April 11 the concerto was complete.

Now, however, he was in for another professional crisis—a repetition of his experience with the First Piano Concerto. He dedicated the new work to Leopold Auer, hoping naturally that he would play the first performance, which was, in fact, advertised for March 22, 1879. The work had already been published, and Auer regretted (so he wrote thirty years later) that he had not been consulted before the work had been fixed in print. Auer is supposed to have declared the work to be "unplayable," though he later defended himself by explaining that he meant only that, as written, some of the virtuoso passages would not sound as they should.

In any case, Tchaikovsky was deeply wounded. Kotek himself declined to play the work in Russia. Two years later Tchaikovsky learned from his publisher that Adolf Brodsky had learned the piece and was planning to play it in Vienna. That performance, which took place at the end of 1881, called forth one of the most notorious reviews by Vienna's conservative music critic Eduard Hanslick. Tchaikovsky never got over it; to the end of his life he could quote it by heart.

> The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste....The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue....The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

Hanslick, sitting in Vienna, found Russia, and everything Russian, as represented in Tchaikovsky's music, to be uncivilized. How ironic that, among his contemporaries, Tchaikovsky was regarded as the westernized Russian, the one who had spurned the truly nationalistic approach of "The Five." In any case, we have trouble today locating the "stink" in this music. For nearly a century it has simply been one of the four or five most popular violin concertos in the literature, which is answer enough to Hanslick.

—Steven Ledbetter



Felix Mendelssohn-Bartholdy
Symphony No. 3 in A minor, Opus 56, *Scottish*

Mendelssohn conceived the Scottish *Symphony as early as 1829 and continued sketching it in Rome in the late winter and spring of 1831; he then stopped work on it for a decade. He finally finished the score in Berlin on January 20, 1842, and conducted its first performance on March 3 that year in the Leipzig Gewandhaus. The American premiere was given by the New York Philharmonic Society under the direction of George Loder on November 22, 1845. Charles Munch led the orchestra's first Tanglewood performance of the* Scottish *Symphony on August 5, 1960, and Roger Norrington the most recent on July 20, 1991. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.*

On July 30, 1829, Felix Mendelssohn, traveling with his friend Karl Klingemann, an amateur poet and attaché at the German embassy in London, wrote to his family from Edinburgh about the sightseeing he and Klingemann had done, with a particular account of their visit to the palace of Holyrood, closely associated with the romantic figure of Mary, Queen of Scots. Here, it is said, she succumbed to an infatuation for an Italian lutenist named David Rizzio, for which real or imagined affair her husband had poor Rizzio murdered. The story has appealed to opera composers over the years—all of them unknown today: Canepa, Capecalatro, Rodrigues, Schliebner, and most recent of them all, an American woman named Mary Carr Moore, whose *David Rizzio* was produced in Los Angeles in 1935 (the vocal score has recently been reprinted by Da Capo). Many visitors, including Dr. Samuel Johnson, included Holyrood on their itineraries. Mendelssohn, too, was touched by the romantic tale associated with the spot. He wrote:

> We went, in the deep twilight, to the palace where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. That is where they went up and found Rizzio in the little room, dragged him out, and three chambers away is a dark corner where they killed him. The adjoining chapel is now roofless; grass and ivy grow abundantly in it; and before the ruined altar Mary was crowned Queen of Scotland. Everything around is broken and moldering, and the bright sky shines in. I believe I found the beginning of my Scotch symphony there today.

Indeed, on that day, Mendelssohn wrote down the opening bars of the melody that begins his A minor symphony. But Holyrood was not the only impressive sight in Scotland. He was much taken, too, with the natural phenomenon known as Fingal's Cave in the Hebrides, and there, too, he wrote down a melody that came into his head on the spot. Later in 1829 he wrote, "The 'Scotch' symphony and all the Hebrides matter is building itself up step by step," implying that he was at work on two compositions inspired by his travels. But both of them were soon pushed aside. In 1830 he had to compose the *Reformation* Symphony, now known as No. 5, for the 300th anniversary of the Augsburg Confession which had firmly established Luther's new church, and that event wouldn't wait. Then he undertook his grand tour, extending from May 1830 to June 1832, with months-long stops in Rome, Paris, and London. New impressions crowded in on him and demanded attention, even though he was still working on compositions already underway.

From Rome on December 20, 1830, Felix wrote to his family, "The *Hebrides* is completed at last, and a strange production it is." After mentioning a few small vocal pieces he was working on, he added: "After the new year I intend to resume instrumental music, and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain." The two symphonies in question were the ones we now know as the *Scotch* (or, better, "*Scottish*") and *Italian* symphonies. Just after Christmas, Felix complained of absolutely miserable rainy weather, which may have dampened his sightseeing ardor, but surely made it easier for him to settle down to composition instead of running off to visit the villa and gardens at Tivoli. And though the weather became springlike by mid-January, he was able to write on the

17th that he had completed some small pieces and that "the two symphonies also begin to assume a more definite form, and I particularly wish to finish them here." It is surprising that a composer should try to work on avowedly *Scottish* and *Italian* symphonies (the names come from Mendelssohn himself, though he used "*Scottish*" only informally in his letters, and not on the published score) at the same time. One result is that the two symphonies are, in a sense, tonal shadows of one another: the *Scottish* is mostly in A minor, but ends in the major, while the *Italian* is in A major but ends in the minor. He continued for a time to work on both pieces, though the sunny brilliance of Italy seems to have driven out the memory of Scottish mists, for on February 22, 1831, he wrote to his sister Fanny (herself a composer of some ability):

> I have once more begun to compose with fresh vigor, and the Italian symphony makes rapid progress....The Scottish symphony alone is not yet quite to my liking; if any brilliant idea occurs to me, I will seize it at once, quickly write it down, and finish it at last.

In the end, though, his attention was directed to the completion of his remarkable and too-little-known cantata *Die erste Walpurgisnacht* (a setting of a text by Goethe) and the *Italian* Symphony. The *Scottish* Symphony was unfinished at the time of his return home. And Mendelssohn soon became so involved in marriage and a busy professional life, conducting and administering in Leipzig, that the A minor symphony must have looked to be unfinished forever. Only in 1841, after he had experienced severe disappointment with an attempt to reform the musical life of Berlin, did he return to the long-unfinished score—possibly because his new mood of resignation more precisely matched the character of the sombre musical ideas he had conceived earlier in the blithe period of early manhood.

By the time he finished the work, he clearly felt that the expressive character of the music took precedence over any allegedly "Scottish" elements. At any rate, he omitted the adjective "Scottish" from the published score, but added a note that the audience should be given a listing of the different movements that stresses their expressive content, with headings that differ in some striking ways from those of the score itself:

Tempo indication in score	Character indications for the audience
I. Andante con moto— Allegro un poco agitato— Assai animato	Introduction Allegro agitato ("slightly agitated Allegro")
II. Vivace ma non troppo	Scherzo assai vivace ("very lively Scherzo")
III. Adagio	Adagio cantabile ("songlike Adagio")
IV. Allegro vivacissimo	Allegro guerriero ("martial Allegro") Finale maestoso ("majestic Finale")

This last of Mendelssohn's symphonies is also the freest, the most romantic. Even Wagner, a composer usually antipathetic to Mendelssohn's work, conducted the *Scottish* Symphony and admired the poetic qualities of the music. (Is it mere chance that a chromatic figure in the sustained woodwinds over muttering tremolo strings near the end of the first movement suggests the *Flying Dutchman* overture?) But just how "Scottish" is it? Here are no skirling bagpipes, no highland flings, no folk tunes borrowed and harmonized (though the pentatonic main tune of the second movement certainly has some characteristics of a Scottish folk melody). Even so sensitive a musician as Robert Schumann found himself tripped up on this point: he reviewed the score of this work in the mistaken assumption that it was the *Italian* Symphony and wrote that the beauty of the music made him regret that he had never visited Italy!

The opening theme is the only part of the score explicitly inspired by Scotland; it is the melody that Mendelssohn wrote down after his visit to Holyrood, a pensive tune in A minor sung by melancholy violas and oboes. The development of this theme is shrouded in harmonic clouds and mists. A hesitant pause on the dominant

leads into the main body of the movement with a 6/8 melody that follows the outline of the introductory theme, but in a more agitated character. A vigorous continuation, based largely on the opening gesture of the main theme, ultimately yields to a meltingly lyrical closing theme in E minor that ends the exposition. The development becomes progressively less energetic, as the texture lightens to a long, gentle cello tune that seems about to die away into silence as the strings and clarinets bring in the recapitulation. A particularly attractive touch here: the cellos continue singing their broad, lyrical melody as a new counterpoint to the main theme. A tutti coda ends—but leaves the woodwinds hanging with a version of the main motive; they die away into a final pensive statement of the introductory phrase.

The scherzo, which comes next, is of a brilliance unsurpassed even in that most brilliant of Mendelssohn scores, the *Italian* Symphony. The principal theme, first stated in the clarinet over tremolo strings, is supposed to be derived from an actual Scottish bagpipe tune, though it could just as easily be a completely original melody.

The secondary theme begins staccato in the strings. Even in the tuttis the movement remains zephyr-light throughout.

The third movement alternates a slow singing melody with rhythmic ideas of a march-like character. The dotted rhythms that appear in the winds at the outset eventually take over the entire orchestra, but the cantilena comes back each time with ever more delicate elaboration.

The finale begins with a wild flourish in the violins against a steady marching beat in the horns, bassoons, and violas. Mendelssohn characterized this movement, after all, as a "martial Allegro," and the battle is joined at once. A second theme, equally warlike in its determined vitality, is first sounded by the oboe and clarinets over tremolo violins; its shape seems to be related to that of the very opening theme of the symphony. These two themes do battle with one another, but at the end of the recapitulation the second theme gradually dies out in a very beautiful passage that seems about to lead to a quiet conclusion—perhaps yet another and more definitive statement of the first movement's introductory theme. But Mendelssohn has a surprise: suddenly we move to the major and the presentation of a completely new theme (though it may be possible to demonstrate some connection with the introductory melody, it is not immediately obvious to the listener), described by Mendelssohn as "maestoso" ("majestic"). Some critics find this new theme to be an unconvincing outburst, an unmotivated capitulation to the major mode for a "heroic" conclusion. The idea is not unique, though. Other composers at about the same time (one thinks of Schumann and his Second Symphony) also experimented with the introduction of a brand-new theme at the very end of the symphony, actually changing, in retrospect, the listener's recollection of the foregoing moods with a conclusion pregnant with affirmative power.

—S.L.



Tanglewood 1995

Tanglewood Music Center

Saturday, July 15, at 8:30

To benefit the Tanglewood Music Center

The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA conducting

BEETHOVEN — Music for Goethe's *Egmont,* Opus 84

- Overture
- Klärchen's song: Die Trommel gerühret
- Entr'acte 1 (Andante—Allegro con brio)
- Entr'acte 2 (Larghetto)
- Klärchen's song: Freudvoll und leidvoll
- Entr'acte 3 (Allegro—Marcia: Vivace)
- Entr'acte 4 (Poco sostenuto e risoluto—Andante agitato)
- Klärchen's Death (Larghetto)
- Melodrama
- Victory Symphony

BARBARA BONNEY, soprano
BENJAMIN LUXON, speaker

INTERMISSION

MAHLER — Songs from *Des Knaben Wunderhorn*

- Wer hat dies Liedlein erdacht?
- Das irdische Leben
- Rheinlegendchen
- Wo die schönen Trompeten blasen

Ms. BONNEY

BERNSTEIN — *Dream with Me*

Ms. BONNEY

BERNSTEIN — Symphonic Dances from *West Side Story*

Baldwin piano

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Notes

Johann Wolfgang von Goethe completed his historical tragedy **Egmont** in 1788 while on a tour of Italy. Count Egmont was the most illustrious victim of Spanish tyranny in the sixteenth-century Netherlands; he was treacherously seized by the Duke of Alba and executed in Brussels on June 4, 1568. Goethe considerably romanticized his character, making him an eligible bachelor with a youthful sweetheart, though the real Egmont was a middle-aged married man with at least eight children! The play was not performed until 1791, and then it was only a middling success. Goethe's dramatic style had changed drastically from that of his youthful *Götz von Berlichingen*, with its Shakespearean speed and flexibility, its blood-and-thunder *Sturm und Drang*, to the classical serenity of *Iphigenie in Aulis*. *Egmont* to some extent straddled these two styles and left most viewers displeased in having too much of one influence or the other. Schiller himself reworked the play for theatrical presentation at Goethe's request in 1796; though the author moaned that Schiller used "brutal violence" on the original script in making his adaptation, it was Schiller's version that held the stage. Today it is Beethoven's music that keeps *Egmont* theatrically alive to the extent that it is performed at all, and the music projects Egmont to the audience as a far more heroic figure than Goethe made him.

Beethoven was inspired particularly by the final scene of Goethe's drama: Egmont is in prison, awaiting execution. He sees a vision of Freedom, in the likeness of his sweetheart Klärchen, and awakens emboldened to address his countrymen in heroic words before being taken to execution, ending, "And to save all that is dearest to you, fall joyously, as I set you an example." The poet called for music almost throughout this scene, first during Egmont's vision and then breaking in again immediately after his last words as the curtain falls with what Goethe called a "victory symphony." Beethoven composed this music on a commission from the Vienna Court Theater for a production that opened on May 24, 1810 (though the overture was delayed and was added to a performance on June 15). In this play, the composer found a dramatic subject that he was in tune with as rarely before or after. Perceiving the conflict between Egmont and Alba as the clash between good and evil, between liberty and tyranny, he responded with music of great force.

Goethe's play was cast in five acts, thus requiring at minimum an overture and four entr'actes. In addition the actress playing Klärchen has two songs to sing. There are also a small orchestral tone poem depicting Klärchen's death and the Melodrama of the final scene. In Beethoven's day the word "*melodrama*" referred to a scene in a play in which spoken dialogue was accompanied by musical underscoring (thus virtually every film and dramatic television program today is a melodrama; the later sense of the word as a cheap, debased drama overplayed emotionally comes from the misuse of the true melodrama).

The present performance incorporates Beethoven's complete incidental music to Goethe's drama. Most of the overture uses no musical material from the incidental music to the play itself. Its unusually tense and sombre thematic material, and its overall air of suspense, foreshadow the serious issues of the drama to follow but give no hint of its lighter moments. At the very end of the overture, Beethoven suddenly quotes totally new material for his coda—the victory symphony from the end of the play. After the sobriety of the main body of the movement, this brilliant F major peroration provides a powerful dramatic lift, which Beethoven recalls at the end of the play. For the entr'actes, Beethoven was concerned to provide a careful musical transition from the mood of the act that was ending to the mood appropriate for the beginning of the one following. The songs provide a means of lending some color and variety to the play. The Melodrama of the last act, of course, is intended to heighten the emotion of the scene (in this case including a pantomimed dream sequence—Egmont's vision of Freedom—for which the music is indispensable). The final measures of the score, the symphony of victory, break in at Egmont's final words to arouse the listener to new heights of heroic enthusiasm.

A NOTE ON THE SPOKEN TEXT

Goethe had not heard Beethoven's *Egmont* music by the time of a tense meeting between them at Teplitz in 1812; their social backgrounds and personalities were quite different, and the poet's respect for Beethoven's musicianship was limited to his piano-playing. In 1821, however, after hearing a concert performance of the *Egmont* music, Goethe remarked about the closing melodrama: "Beethoven has followed my intentions with admirable genius." In that 1821 performance, Beethoven's musical numbers were linked with a text supplied by Friedrich Mosengeil. In 1834, Franz Grillparzer, the leading Austrian poet of his day, revised Mosengeil's text in unrhymed verse. It is Grillparzer's revision that serves as the basis for tonight's performance.

KLÄRCHEN'S SONGS

Die Trommel gerühret!

Die Trommel gerühret!	The drum rolls!
Das Pfeifchen gespielt!	The fife is played!
Mein Liebster gewaffnet	My beloved, armed,
Dem Haufen befiehlt,	commands the troop,
Die Lanze hoch führet,	holds his lance high,
Die Leute regieret.	and commands the people.
Wie klopft mir das Herze!	How my heart beats!
Wie wallt mir das Blut!	How my blood surges!
O hätt ich ein Wämslein,	If I only had a doublet
Und Hosen und Hut!	and hose and a hat!
Ich folgt ihm zum Tor aus	I'd follow him out the gate
Mit mutigem Schritt,	with bold step,
Ging durch die Provinzen,	I'd go through the provinces,
Ging überall mit.	I'd go everywhere with him.
Die Feinde schon weichen,	The enemy already falters,
Wir schiessen darein.	we shoot into their midst.
Welch Glück sonder Gleichen	What joy without equal
Ein Mannsbild zu sein!	to be a man!

Freudvoll und leidvoll

Freudvoll	Joyful
Und leidvoll,	and sorrowful,
Gedankenvoll sein;	thoughtful be;
Langen	Longing
und bangen	and fearing
In schwebender Pein;	in hovering pain;
Himmelhoch jauchzend,	rejoicing to heaven,
Zum Tode betrübt;	saddened unto death;
Glücklich allein	happy alone
Ist die Seele, die liebt.	is the soul that loves.
—Goethe	*—translations by S.L.*

* * * * *

Gustav Mahler's expressive language developed greatly throughout the decade of the 1890s, largely through his encounter with a particular body of poetry which he used as the basis of both songs and symphonies. This was the volume known as *Des Knaben Wunderhorn* (*The Youth's Magic Horn*), which purported to be a collection of folk poetry gathered by Clemens Brentano and Achim von Arnim, who were not above polishing and refining their texts a bit, and even inventing some "folk" poems of their own. But the volume seemed, to nineteenth-century German culture, a path back to a simpler

age, a world of soldiers, shepherds, and peasants, of life in a pre-industrial age. Mahler's attention was drawn to this book about 1886; it formed the basis not only of several collections of songs but also of his Second, Third, and Fourth symphonies. Characteristically he approached even the most naive of these poems with a knowingness that resulted in music of great irony, but also of melodic charm and remarkable orchestral invention. Ten of the *Knaben Wunderhorn* songs eventually took shape with orchestral accompaniment; four will be heard here. *Wer hat dies Liedlein erdacht?* ("Who invented this little song?") is charmingly nonsensical as a fulsome tribute to a young girl's charms. *Das irdische Leben* ("Earthly life") is much darker and more sinister. A child dying of starvation pleads for bread; the child's mother keeps pointing to "tomorrow," but when tomorrow comes, the child is dead. The orchestra sets up a repetitive figure that symbolizes the mill-wheel grinding the grain for the bread—and also the endless, unhappy round of human existence. *Rheinlegendchen* ("Little Rhine Legend") tells a fairy-tale kind of story with music that has an infectious lilt. *Wo die schönen Trompeten blasen* ("Where the bright trumpets sound") is almost entirely in dialogue between a young girl and someone who knocks on her door at night—who turns out to be the ghost of her dead sweetheart. Each of the two characters is projected by appropriate music, muted fanfares for the deceased soldier, a sweet country dance for the girl.

* * * * *

In December 1949, **Leonard Bernstein** took a holiday in Florida, there to find time for the composition of a score for a new production of *Peter Pan* in which Jean Arthur was to play Wendy and Boris Karloff Captain Hook. This was intended only to be incidental music for J.M. Barrie's play, but Bernstein was carried away by the play's fantasy and so also wrote five songs and two pirate choruses, all to his own lyrics. The play was a success on Broadway, though the best song of the group—the yearning "Dream with Me"—had to be cut from the production and has only recently started to become as well-known as its merits deserve. The orchestral arrangement to be heard at this concert is by Sid Ramin.

* * * * *

At its appearance in 1958, the musical **West Side Story** was immediately recognized as a new high-water mark for the American musical theater, an extraordinarily powerful amalgam of Leonard Bernstein's brilliantly unified, nervously jazzy score, Arthur Laurents's book, lyrics by Stephen Sondheim (his first Broadway credit), and Jerome Robbins's electrifying dances. Though Bernstein had written hit shows before—*On the Town* in 1944 and *Wonderful Town* in 1953—this was his first show to produce songs that immediately became standards, and the dance music was sophisticated enough to find its way directly into the concert hall. This was in itself a remarkable feature. Ballet music from operas or excerpts from the scores of classical ballets have often become concert material; but most composers for the musical theater were song writers who, whatever their gifts in that area, simply did not have the training to conceive and score an elaborate dance number, so they turned the ballet music over to assistants, typically resulting in little more than medleys of songs from the show. Bernstein was not only a fully trained composer, but had already written two formal ballets as well as remarkable dance music for both *On the Town* and *Wonderful Town.* So it was no surprise that he would craft remarkable dances for *West Side Story.* What *was* perhaps a surprise at the premiere is that his symphonic treatment of some of the songs passes far beyond the level of simple orchestral arrangement to become part of the dramatic unfolding of the tragic tale. Thus they provide a means through which the two rival gangs show off their style and challenge one another with aggressive vigor until the fateful meeting of Tony and Maria sparks a doom-laden love.

—Notes by Steven Ledbetter

FOUR SONGS FROM "DES KNABEN WUNDERHORN"

Wer hat dies Liedlein erdacht?

Dort oben am Berg in dem hohen Haus,

Da gucket ein fein's lieb's Mädel heraus.
Es ist nicht dort daheime!
Es ist des Wirts sein Töchterlein.
Es wohnet auf grüner Heide.

Mein Herzle ist wund.
Komm', Schätzle, mach's g'sund!
Dein schwarzbraune Äuglein,
Die hab'n mich verwund't!

Dein rosiger Mund
Macht Herzen gesund.
Macht Jugend verständig,
Macht Tote lebendig,
Macht Kranke gesund.

Wer hat denn das schön schöne Liedlein erdacht?
Es haben's drei Gäns' über's Wasser gebracht!
Zwei graue end eine weisse!
Und wer das Liedlein nicht singen kann,

Dem wollen sie es pfeifen! Ja!

Who Thought up this Little Song?

Up there on the mountain in the tall house,
A neat, dear girl looks out of the window.
It is not her home.
She is the innkeeper's daughter.
She lives on the green heath.

My heart is smitten.
Come, sweetheart, make it well again.
Your black-brown eyes,
They have wounded me.

Your rosy mouth
Makes hearts well.
It makes young people sensible,
It makes dead men live,
It makes sick men well.

And who thought up this nice, nice little song?
Three geese brought it from across the water,
Two grey ones and a white.
And if there's anyone of you who can sing it,
Why, they'll whistle it for you. Yes indeed!

Das irdische Leben

"Mutter, ach Mutter, es hungert mich!
Gib mir Brot, sonst sterbe ich!"
"Warte nur, mein liebes Kind!
Morgen wollen wir ernten geschwind!"

Und als das Korn geerntet war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter, es hungert mich!
Gib mir Brot, sonst sterbe ich!"
"Warte nur, mein liebes Kind!
Morgen wollen wir dreschen geschwind!"

Und als das Korn gedroschen war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter, es hungert mich!
Gib mire Brot, sonst sterbe ich!"
"Warte nur, mein liebes Kind!
Morgen wollen wir backen geschwind."

Und als das Brot gebacken war,
Lag das Kind auf der Totenbahr!

Earthly Life

"Mother, oh mother, I am so hungry.
Give me bread, else I will die."
"Only wait, my beloved child,
Tomorrow we'll quickly bring in the harvest."

And when the grain was harvested,
The child still cried:
"Mother, oh mother, I am so hungry.
Give me bread, else I will die.
"Only wait, my beloved child,
Tomorrow we'll quickly thresh."

And when the grain was threshed,
The child still cried:
"Mother, oh mother, I am so hungry.
Give me bread, else I will die."
"Only wait, my beloved child,
Tomorrow we'll quickly bake."

And when the bread was baked,
The child lay on his bier.

Please turn the page quietly,
and only after the music has stopped.

Rheinlegendchen

Bald gras' ich am Neckar,
Bald gras' ich am Rhein;
Bald hab' ich ein Schätzel,
Bald bin ich allein!

Was hilft mir das Grasen,
Wenn d'Sichel nicht schneid't!
Was hilft mir ein Schätzel,
Wenn's bei mir nicht bleibt!

So soll ich denn grasen
Am Neckar, am Rhein,
So werf' ich mein goldenes
Ringlein hinein.

Es fliesset im Neckar
Und fliesset im Rhein,
Soll schwimmen hinunter
Ins Meer tief hinein.

Und schwimmt es, das Ringlein,
So frisst es ein Fisch!
Das Fischlein soll kommen
Auf's Königs sein Tisch!

Der König tät fragen:
Wem's Ringlein sollt' sein?
Da tät mein Schatz sagen:
Das Ringlein g'hört mein.

Little Rhine Legend

Now I mow by the Neckar,
Now I mow by the Rhine,
Now I have a sweetheart,
Now I am alone.
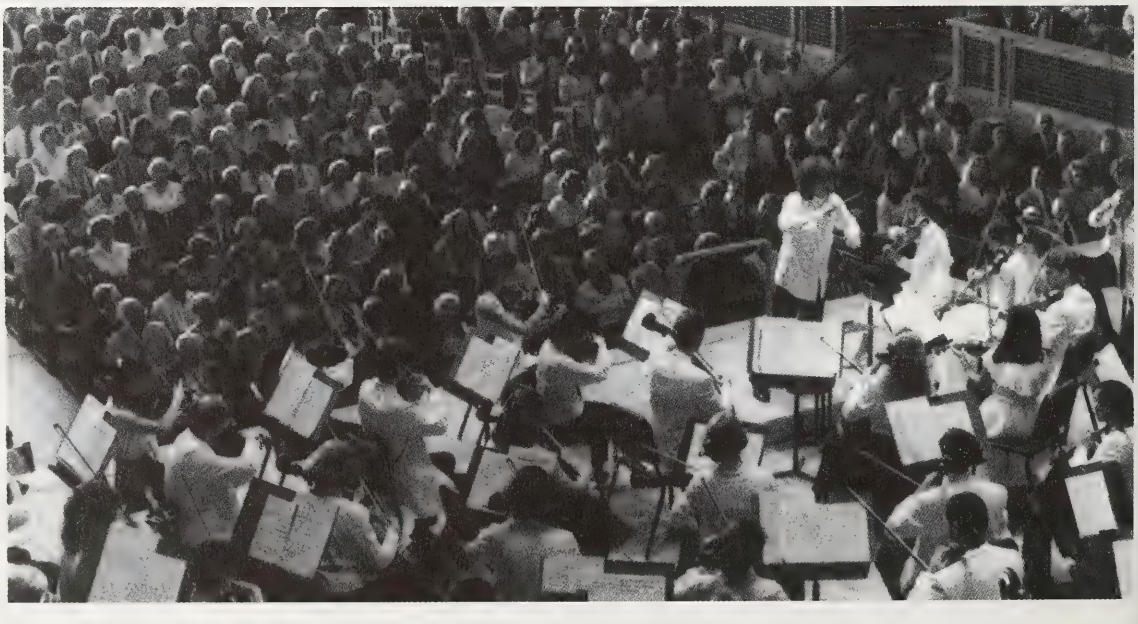
What good is mowing
If the sickle won't cut?
What good is a sweetheart
If she won't stay with me?

But if I must mow
By the Neckar, by the Rhine,
Then I'll throw my golden
Ring into the waters.

It flows with the Neckar
And flows with the Rhine;
Let it swim away then
To the depths of the sea.

And as the ring swims on down,
A fish will swallow it.
That little fish will land
On the King's own table.

So the King asks,
Whose ring can this be?
And then my love answers,
That ring belongs to me.



Mein Schätzlein tät springen
Berg auf und Berg ein,
Tät mir wied'rum bringen
Das Goldringlein mein!

Kannst grasen am Neckar,
Kannst grasen am Rhein!
Wirf du mir nur immer
Dein Ringlein hinein!

My sweetheart will leap
Up hill and down dale
And will bring back to me
My little gold ring.

You can mow by the Neckar,
You can mow by the Rhine,
Just as long as you always
Throw your ring into the waters.

Wo die schönen Trompeten blasen

"Wer ist denn draussen und wer
klopfet an,
Der mich so leise wecken kann?"
"Das ist der Herzallerliebste dein,
Steh' auf und lass mich zu dir ein!

"Was soll ich hier nun länger steh'n?
Ich seh' die Morgenröt' aufgeh'n,
Die Morgenröt zwei helle Stern.
Bei meinem Schatz da wär' ich gern,
Bei meinem Herz allerlieble."

Das Mädchen stand auf und liess ihn ein;
Die heisst ihn auch willkommen sein.
"Willkommen lieber Knabe mein,
So lang hast du gestanden!"
Sie reicht ihm auch die schneeweisse
Hand.
Von ferne sang die Nachtigall;
Das Mädchen fing zu weinen an.

"Ach weine nicht, du Liebste mein,
Aufs Jahr sollst du mein Eigen sein.
Mein Eigen sollst du werden gewiss,
Wie's keine sonst auf Erden ist!
O Lieb' auf grüner Erden.

"Ich zieh in Krieg auf grüne Heid',
Die grüne Heid', die ist so weit,
Allwo die schönen Trompeten blasen,

Da ist mein Haus von grünen Rasen."

Where the Beautiful Trumpets Blow

"And who is out there, and who is
knocking
That can wake me so gently?"
"It is your heart's dearest love.
Get up and let me in.

"Why must I stand here any longer?
I see the red dawn,
The red dawn and two bright stars.
I long to be by my sweetheart,
By my dearest heart."

The girl rose up and let him in,
She also bade him welcome.
"Welcome, my dearest boy,
You have had to stand so long."
She gives him her snow-white hand.

Far away, the nightingale was singing;
The girl began to weep.

"Oh, don't weep, my dearest dear,
A year from now you'll be my own.
It is sure you will be mine
Like no one else on this earth,
Oh love, on this green earth.

"I am off to war on the green heath.
The green heath, it is so far away,
And there, where the beautiful trumpets
blow,
There is my home, beneath the green
turf."

—translations by S.L.

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SEIJI OZAWA Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Sunday, July 16, at 2:30
SPONSORED BY NYNEX

THOMAS DAUSGAARD conducting

SCHULLER — *Dramatic Overture*
(performed to honor the composer's 70th birthday)

BEETHOVEN — Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*
Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo

ANDRÉ WATTS

INTERMISSION

SCHUMANN — Symphony No. 4 in D minor, Opus 120
Ziemlich langsam [Rather slow]—Lebhaft [Lively]
Romanze. Ziemlich langsam
Scherzo. Lebhaft; Trio
Langsam—Lebhaft—Schneller [Faster]—Presto

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Baldwin piano

André Watts plays the Steinway piano.

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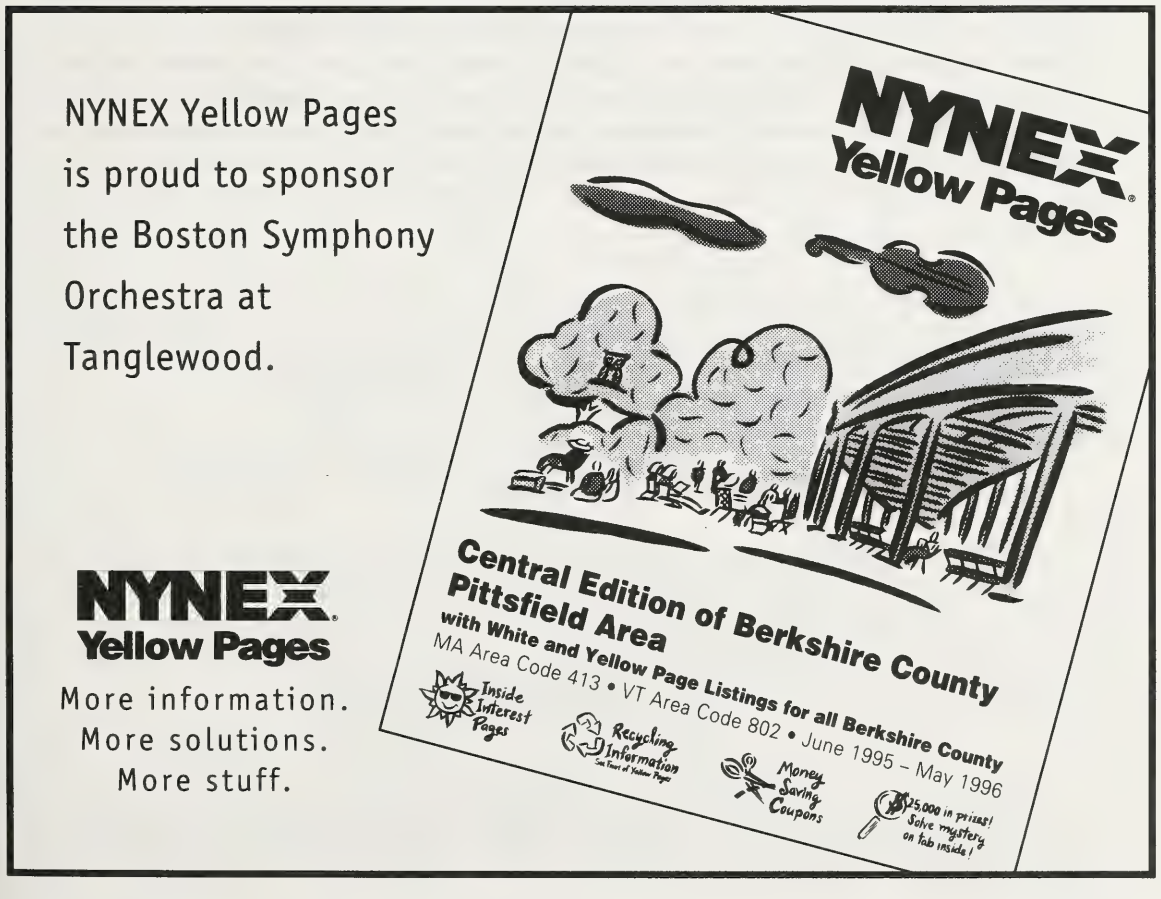
NOTES

Gunther Schuller
Dramatic Overture

Gunther Schuller was born in New York on November 22, 1925, and lives in Newton, Massachusetts. He composed his Dramatic Overture *in 1951; it was first heard in Darmstadt, Germany, in 1954. Dimitri Mitropoulos conducted the New York Philharmonic in the American premiere on March 7, 1957. This is the first performance by the Boston Symphony Orchestra. The score calls for three flutes (second and third doubling piccolo), three oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, triangle, two suspended cymbals, tambourine, bass drum, large tam-tam, snare drum, small tam-tam, xylophone, two harps, piano, celesta, and strings. The duration is about ten minutes.*

The son of a violinist in the New York Philharmonic, Gunther Schuller grew up in an environment surrounded by music. As a schoolboy he studied flute, horn, and composition, and by the age of seventeen he was appointed principal horn of the Cincinnati Symphony Orchestra; two years later he joined the orchestra of the Metropolitan Opera. He had appeared as soloist in his own Horn Concerto already during his years with Cincinnati Symphony.

Almost entirely self-taught as a composer, Schuller has absorbed music of all types and styles from all over the world. It is not only the western traditions of concert music that have shaped his art, but also jazz and popular music, and his work has tended toward the creation of hybrids that have the ability to be seen as something new and self-sufficient. He coined the phrase "Third Stream" to describe his sense of the fusion that was taking place between jazz and classical music, and during the decade in which he was the innovative president of the New England Conservatory he found-



ed a Third Stream Department at that institution. His activities as conductor, broadcaster, teacher, writer, spokesman, editor, administrator, music and record publisher—not to mention as composer—bear witness to a boundless energy and an untiring enthusiasm for all kinds of music. His two volumes (to date) *Early Jazz* and *The Swing Era* remain the single most penetrating and musically informed study of jazz to the end of World War II. His investigation into the American musical past has resulted in the revival of such early American masterworks as the Mass in D and the oratorio *St. Peter* of the nineteenth-century Boston composer John Knowles Paine and the popularization of ragtime and early jazz works for ensemble. As a conductor he has done as much as any single musician to support new works by composers all over the world, but especially by young Americans. For twenty years, from 1965 through 1984, Gunther Schuller was also the head of contemporary music activities and later the artistic co-director of the Berkshire Music Center (as it was then called), personally auditioning thousands of young aspirants for Tanglewood Fellowships every year.

As if composing, conducting, teaching, and writing about music were not enough, he also developed his own music publishing house, to put out music by composers, especially younger contemporary composers, he felt deserved the support, and his own recording company, to make recordings ranging from lost works of a century ago (like Paine's *St. Peter*) to brand-new compositions or imaginative fusions of classical, jazz, and popular traditions.

Gunther Schuller's music reveals a protean range of styles, assimilating and using whatever suits his purposes. His large output includes dozens of orchestral works—symphonies, concertos, studies, and tone poems (including what is probably his single best-known work, *Seven Studies on Themes of Paul Klee*), chamber music for both familiar and unfamiliar combinations of instruments, and theater works (including the full-scale opera *The Visitation*, based on Kafka, which was produced by the Hamburg Opera; and *The Fisherman and his Wife*, a children's opera to a libretto by John Updike after the Brothers Grimm). And all of this is not to overlook his many arrangements and editions of Scott Joplin, James P. Johnson, Eubie Blake, and many others.

In recent years Schuller has received a MacArthur Fellowship and also the 1994 Pulitzer Prize for his *Of Reminiscences and Reflections*, which will be performed on August 10 as part of the Festival of Contemporary Music at Tanglewood. So broad and far-reaching has been his influence during his threescore years and ten that when the Sonneck Society for American Music made him an Honorary Member this

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spring, the citation awarding the honor began by asking rhetorically whether there were *any* area of music in the United States that has not been touched and improved by the work of Gunther Schuller.

The *Dramatic Overture* is an early composition of Schuller's, written in his twenty-sixth year. It has all the energy of youth, beginning with the unusual marking "*Allegro precipitando.*" Soon, though, an Adagio brings in a sinuous interplay of lines in the strings. This falling-back in intensity to rise again occurs several times in the piece, each time exploiting different colors and rhythmic patterns, finally pounding to the conclusion with breathtaking drive and élan.

—Steven Ledbetter

Ludwig van Beethoven
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. He composed the Emperor *Concerto in 1809, but it was not performed in Vienna until early 1812. The first known performance was given in Leipzig on November 28, 1811, by Friedrich Schneider, with Johann Philipp Christian Schulz conducting the Gewandhaus Orchestra. The first American performance was given at the Music Hall in Boston on March 4, 1854, by Robert Heller, with Carl Bergmann conducting the orchestra of the Germania Music Society. Georg Henschel led the first Boston Symphony Orchestra performances of the* Emperor *Concerto in March 1882, during the BSO's first season, with soloist Carl Baermann. Jacob Lateiner was soloist for the BSO's first Tanglewood performance on August 2, 1947, Serge Koussevitzky conducting. Alfred Brendel was soloist in the most recent Tanglewood performance on July 19, 1992, under Seiji Ozawa's direction. In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, two horns, two trumpets, timpani, and strings.*

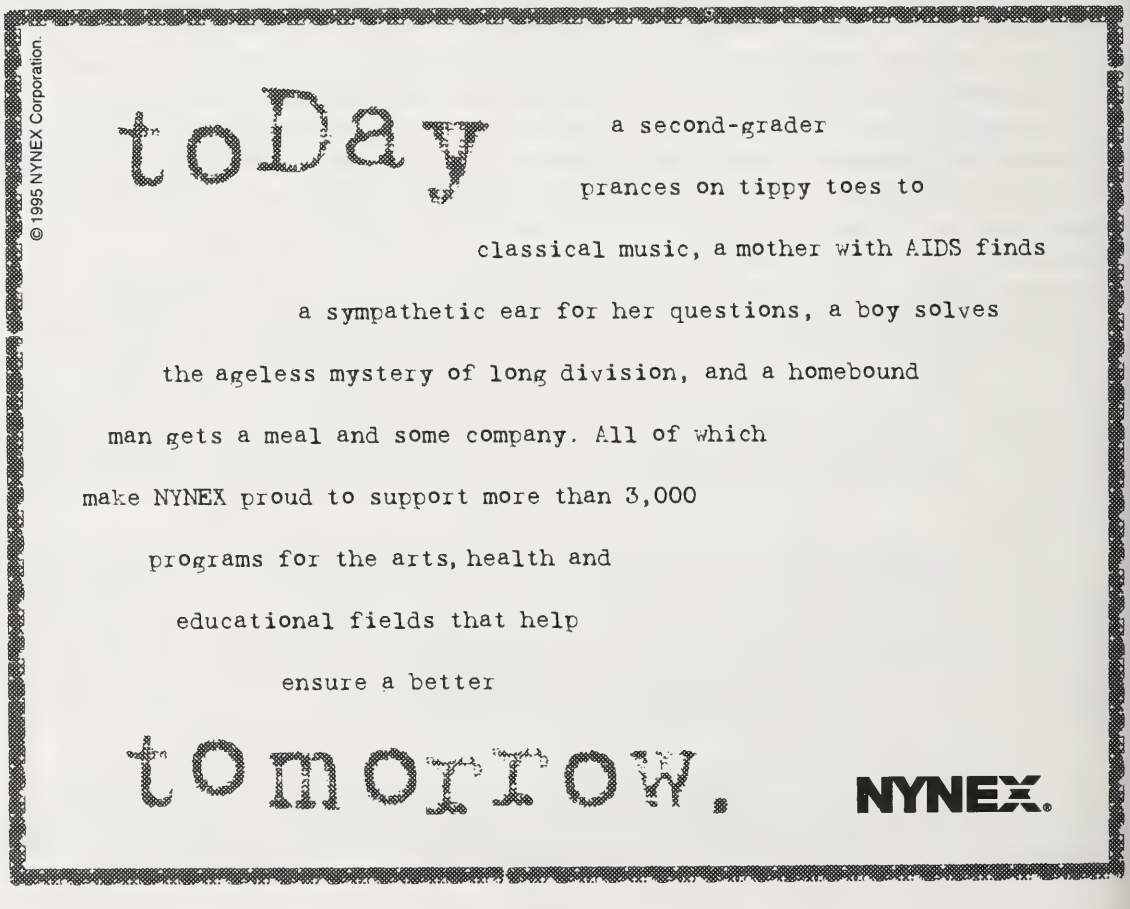
Beethoven's Fifth Piano Concerto, the last concerto he was to complete (though he did get rather far advanced with one more essay in the genre in 1815, before breaking off work on it for good), was composed in the difficult year of 1809, a year that was much taken up with warfare, siege, and bombardments. Beethoven's apartment happened to be in the line of fire. The composer took refuge in the cellar of his brother's house in the Rauhensteingasse, and he spent a miserable night protecting his sensitive ears from the damage of the concussions by holding a pillow over them. The Imperial family, including especially the emperor's youngest brother, the Archduke Rudolph, who had already become Beethoven's sole composition student and one of his strongest supporters and closest intimates, fled the city. One of the compositions of this period, directly expressing Beethoven's feelings for his young and cultivated patron, was the piano sonata later published as Opus 81a, with the separate movements entitled "Farewell, absence, and return." About this time he also composed the *Harp* Quartet for strings, Opus 74, and completed the grandiose piano concerto published as Opus 73. All three of these works are in the key that apparently possessed Beethoven at the time, E-flat major (the same "heroic" key of his earlier Third Symphony).

The nickname of the concerto, the *Emperor*, takes on an ironic twist in these circumstances, since the emperor to whom it must refer is Napoleon, the man responsible for that miserable night in the cellar and the successive miseries of burnt houses and wounded civilians. But Beethoven never knew anything about the nickname, which is almost never used in German-speaking countries. In fact, the origin of the nickname is still unknown.

Though the piece was successfully performed in Leipzig, Beethoven withheld a Viennese performance for some three years after finishing it, possibly because he hoped that his steadily increasing deafness might abate enough for him to take the solo part. In the end his pupil Carl Czerny played the first Vienna performance, but

this time it failed unequivocally. The fault was certainly not in the composition and probably not in the performance; most likely the audience, the "Society of Noble Ladies for Charity," expected something altogether fluffier than this noble, brilliant, lengthy, and demanding new piece.

In many respects the *Emperor* Concerto is a throwback, after the incredibly original treatment of the relationship between soloist and orchestra to be found in the Fourth Concerto, to the grand virtuoso showpiece with the soloist representing a two-fisted hero who takes on the mighty orchestra against all odds. With elaborate bravura the piano rolls off chords, trills, scales, and arpeggios against three emphatic sustained chords in the orchestra, thus establishing the soloist's independence before he relapses into nearly a hundred measures of silence, while the orchestra sets out the two principal themes in an enormous orchestral ritornello. The first of these, a malleable idea that gives rise to most of the developmental motives of the score, yields after a brief transition to a new theme, first heard in the minor with staccato strings, a hesitant pianissimo march. But soon it shifts to major, and the horns, imbuing it with rare warmth, take over the melody in a legato form. Motives from the first theme build to a martial peroration before the soloist enters with a chromatic scale to take over the narrative. Once the principal material has been briefly stated by the soloist, Beethoven at last gets on with the business of moving decisively away from the home key for a decorated version of the second theme in the unexpected key of B minor moving to B major (written as C-flat) before side-slipping suddenly to the "normal" second key, B-flat. From here on the development and recapitulation are built largely from the motives that grow out of the first theme, laid forth on the grandest scale with great nobility. The soloist throughout asserts his prerogative to mark the framework of the movement, bringing in the development (and later the coda) with a chromatic scale



and the recapitulation with the same bravura gestures that opened the movement.

Just before the end of this enormous movement—it is longer than the other two put together—Beethoven introduces an entirely new wrinkle at the chord that was the traditional signal for the soloist to go flying off in improvisatory fireworks, however inappropriate they might be to the piece as a whole. Beethoven forestalls the insertion of a cadenza by writing his own, a procedure so unusual that he added a footnote to the score: "*Non si fa una Cadenza, ma s'attacca subito il seguente*" ("Don't play a cadenza, but attack the following immediately"). What follows is a short but well-considered working out of the principal idea with the orchestra joining in before long in the warm horn melody.

The slow movement appears in the seemingly distant key of B, which was the very first foreign key to be visited in the opening movement. Now it serves to provide a short but atmospheric Adagio with elements of variation form. The rippling piano solo dies away onto a unison B, with a mysterious sense of anticipation, heightened by a semi-tone drop to B-flat, the dominant of the home key. The piano begins to intimate new ideas, still in the Adagio tempo, when suddenly it takes off on a brilliant rondo theme, in which the bravura piano part once again takes the lead. The wondrously inventive development section presents the rondo theme three times, in three different keys (descending by a major third each time from C to A-flat to E); each time the piano runs off into different kinds of brilliant display. The coda features a quiet dialogue between solo pianist and timpani which is on the verge of halting in silence when the final brilliant explosion brings the concerto to an end.

—S.L.

Robert Schumann
Symphony No. 4 in D minor, Opus 120

Robert Schumann was born in Zwickau, Saxony, on June 8, 1810, and died in Endenich, near Bonn, on July 29, 1856. He composed the D minor symphony in late 1841, not long after completing his First Symphony (the D minor was thus second in order of composition), but an unsuccessful performance discouraged him from publishing it: not until 1851 did he return to the work, revise it considerably in orchestration and a few structural details, and publish it as his Fourth Symphony. The first performance of this final version took place in Düsseldorf on Decem-ber 30, 1852, the composer conducting. It received its American premiere in New York on March 30, 1856, at a so-called "Sacred Concert" conducted by Carl Bergmann. Boston first heard the symphony the following year, when Carl Zerrahn led the Philharmonic Society in a performance at the Melodeon on February 7, 1857. Georg Henschel gave the first Boston Symphony performance of Schumann's Fourth Symphony in November 1882. Serge Koussevitzky gave the first Tanglewood performance on August 13, 1939. Charles Dutoit gave the most recent Tanglewood performance of the 1851 version on August 9, 1991. (Jesús López-Cobos led a Tanglewood performance of the 1841 version on August 7, 1988.) The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

It is well known that Robert Schumann, in the first flush of happiness at his impending marriage to Clara Wieck, after many obstacles thrown in their path by the girl's father, embarked on his "year of song," 1840, during which he produced nearly 150 songs. The same singlemindedness appeared the following year when, with the enthusiastic encouragement of his new bride, he set out wholeheartedly on the new field of orchestral composition. He had already expressed his desire to do so upon discovering the manuscript of the *Great* C major symphony of Schubert and hearing the rehearsal for the first performance, in 1839 (long after Schubert's death); after that rehearsal he wrote at once to his fiancee:

> Clara, today I was in the seventh heaven. There was a rehearsal of the symphony by Franz Schubert. If only you had been present! It is indescribable, the instruments

> are men's and angel's voices, and everything is so full of life and spirit, and an orchestration defying Beethoven—and that length, that heavenly length! Like a novel in four volumes, longer than the Choral Symphony. I was utterly happy, and I would have wished for nothing but that you were my wife, and that I should be able to write such a symphony myself.

Early in 1841 he actually did write his first symphony, in B-flat (*Spring*), which was performed at the end of March and proved an instant success. Thus encouraged, he composed the first movement of what later grew into the piano concerto; a biological sport that was in essence a symphony *sans* slow movement (which he first called "Suite," then "Symphonette," and later published as Overture, Scherzo, and Finale); and a second symphony, in D minor. This received its first performance in December with disastrous results. Schumann withdrew the score and held it, unperformed and unpublished, for ten years. In the meantime he wrote what we now know as his Second and Third symphonies. Thus, when he returned to the D minor symphony in 1851 to undertake a complete revision, he called it the Symphony No. 4.

Actually, in its first form, Schumann had hesitated to call the work a symphony at all. The close-knit interlocking of thematic material from movement to movement, and the fact that the movements were intended to be played one after the other without pause (it was common and, indeed, expected in those days for the audience to applaud after each movement), made him hesitate to link the work with the mighty nine of Beethoven, in whose shadow he knew he was walking, so he first called it a "Symphonic fantasy," possibly with the intention of recalling Schubert's *Wanderer Fantasy*, which likewise rings the changes on a few musical ideas throughout several movements.

By the time Schumann decided to rework the symphony for performance, in 1851, he was determined to express himself as a *German* composer, so he first of all changed all the tempo designations from their original Italian to German equivalents. At that time he was living in Düsseldorf, where he conducted the orchestra that was to give the first performance of the revised piece. Appallingly ineffective as a conductor, he had learned not to trust his players with exposed solos, so in his revision (which involved writing out the score completely anew) he rewrote the orchestration totally, so as to avoid giving any woodwind or brass player an extended solo. So thoroughly did he do this, in fact, that there is only one brief passage in the entire symphony in which a wind instrument (the flute) plays without the support of some other instrument. The result, though its performance finally established the success of the symphony, has generally been questioned. Unless care is taken in performance, the thickness of the orchestration can seem to give an overall gray effect, especially in the fast movements, where Schumann may have felt most ill at ease (he changed the lyrical *Romanze* least in his process of revision); this may have been useful to him when conducting an orchestra on whose players he could not rely to enter at the right time, and it is absolutely perfect for an orchestra that lacks instruments here and there, but for modern professional orchestras, it has raised a series of problems. Many conductors have simply tacitly reorchestrated Schumann's score, cutting out the instruments that they deem to be superfluous; Mahler did this very sensitively, though perhaps a bit anachronistically, late in the century. Some play the final score as written, but adjust the balances by having the "superfluous" doubling instruments play much more softly than the "leading" instrument, a solution that has the virtue of retaining Schumann's score. And some conductors, beginning with Johannes Brahms, frankly prefer the earlier version of 1841. Brahms had that score published in 1891 (against the desire of his close friend Clara Schumann, who could not bring herself to believe that Robert's revision was not a complete improvement).*

The decision to get back to the earlier score is not entirely an unmixed blessing, however much one may prefer the orchestration of that version, since in 1851

*Arthur Nikisch in 1892 performed the interesting experiment of leading the two different versions of Schumann's symphony on two successive weeks at Boston Symphony Orchestra concerts.

Schumann made some structural improvements in the music as well, which may be slight, but which are quite significant in tying the work together. Most important of these is the transition from the slow introduction to the fast main section of the first movement, and a similar transition from the third movement to the fourth.

And there are those who advocate creating a new, "definitive" version of the score by using the structural elements of the 1851 version but with instrumentation, as far as possible, like the 1841 version. Though many conductors have toyed with the scoring, none of the versions has been accepted as definitive, and it seems today that the general view is to accept Schumann's score as it stands, in two different versions, and make such adjustments of balance as seem necessary in rehearsal. In the present performance, Thomas Dausgaard is using the final score of 1851.

All of this is preliminary to the important fact that Schumann's D minor symphony is one of the most ingenious and successful experiments in formal continuity produced in the nineteenth century. The principal musical ideas—three of them, all told—recur throughout the entire work, creating a sense of unity rare in a mid-nineteenth century symphony. At the same time, Schumann's fresh and imaginative reworkings of these ideas never pall, though we hear them many times in the course of the four movements. The first of these themes, the sombre opening idea first heard in strings and bassoons at the very beginning, fills most of the slow introduction until the violins introduce a new figure that gradually speeds up and suddenly turns into the main theme of the fast section. This rhythmic and melodic gesture dominates the movement, continuing into the development section, where it accompanies a martial fanfare figure that constitutes the third of the recurring ideas. It is followed by the welcome relief of a fresh lyrical melody introduced, unexpectedly, in the development section, when it was beginning to look as if the faster rhythmic figure would overwhelm everything.

The slow movement begins with the oboe and cello singing a lyrical ballad, but no sooner is it stated than the introductory theme of the first movement finds an opportunity to return. It soon develops into a lush, major-key passage enriched by a lavish ornamentation on the solo violin, after which the oboe melody recurs.

The stormy and energetic scherzo is built primarily of the opening theme (turned upside down) and the martial figure from the first movement, alternating with a section of languishing and drooping melodies that brings back the violin solo of the *Romanze*, now sung by the entire violin section. The movement is about to end, it seems, when string tremolos and a version of the first movement's main theme lead directly, without break, into the finale, whose rhythmic theme is compounded of yet another version of the martial figure and the first-movement theme. The richness of this finale and the power of its conclusion make it one of the most fully satisfying climaxes of any large-scale Schumann work. Thus, despite the years of concern and work it gave him, and despite the problems it presents us in choosing which version or conflation of the score to perform or hear, the Schumann Fourth remains one of the great touchstones of Romantic sensibility.

—S.L.

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SEIJI OZAWA HALL
TANGLEWOOD

Tuesday, July 18, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

EMANUEL AX, piano
BARBARA BONNEY, soprano
PAMELA FRANK, violin
YO-YO MA, cello
EDGAR MEYER, double bass
REBECCA YOUNG, viola

ALL-SCHUBERT PROGRAM

Arpeggione Sonata in A minor, D.821
Allegro moderato
Adagio
Allegro
Messrs. MA and AX

Die Forelle (*The Trout*), D.550
Ms. BONNEY and Mr. AX

INTERMISSION



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SEIJI OZAWA HALL
TANGLEWOOD

Tuesday, July 18, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

Please note that BSO concertmaster Malcolm Lowe will replace violinist Pamela Frank in tonight's all-Schubert concert. Ms. Frank is unfortunately not able to appear this evening due to a back problem.

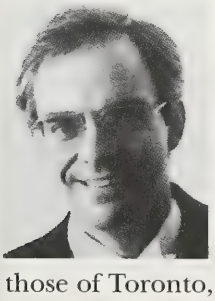
Also please note that an added work—Schubert's Sonatina in D for violin and piano, D.384—will open tonight's concert, to be followed by Schubert's *Arpeggione* Sonata and then intermission. The song *Die Forelle* will open the second half of the program, immediately preceding Schubert's *Trout* Quintet.

SCHUBERT — Sonatina No. 1 in D for violin and piano, D.384

Allegro molto
Andante
Allegro vivace

MALCOLM LOWE and EMANUEL AX

Composed in March and April 1816, when he was nineteen years old, Schubert's three violin sonatas are patterned after the kinds of works he grew up with, notably the violin sonatas of Mozart, and reflect the tradition of home music-making. We have no idea why Schubert composed these works, which he never attempted to publish. When they finally appeared in print twenty years later, brought out by Diabelli (who invented a fictitious opus number of "137" for them), the publisher called them "sonatinas" rather than sonatas, no doubt to attract buyers from among the large number of musical amateurs who might have considered a "sonata" beyond their means. Besides the melodic charm so typical of the composer, the Sonatina in D also demonstrates the young Schubert's investigation of the possibilities of the major and minor modes, a trait that would become so utterly characteristic of his mature harmonic language.



Celebrating his tenth anniversary as the BSO's concertmaster this season, **Malcolm Lowe** became the Boston Symphony Orchestra's tenth concertmaster in 1984, at which time he became only its third concertmaster since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He makes frequent appearances as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and has returned many times to his native Canada for guest appearances as a soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his appointment in Boston, he was concertmaster of the Orchestre Symphonique de Quebec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. He also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

Quintet in A for piano, violin, viola, cello, and double bass, D.667, *Trout*

Allegro vivace
Andante
Scherzo: Presto; Trio
Theme and Variations: Andantino—Allegretto
Finale: Allegro giusto

Mr. AX, Ms. FRANK, Ms. YOUNG, Mr. MA, and Mr. MEYER

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Emanuel Ax plays the Steinway piano.

Week 2

Notes

"*Arpeggione*" was Schubert's name for a stringed instrument invented by the Viennese instrument maker Johann Georg Stauffer and advertised in 1823 as a "*guitarre d'amour.*" It looked like a guitar and had the same tuning of its six strings, but the strings ran over an arched bridge, like that of a cello, separating the strings vertically so that they could be individually bowed. One Vinzenz Schuster, who wrote an instruction manual for the instrument, asked Schubert to compose a piece for it; the composer responded late in 1824 with the lavishly melodious sonata in A minor for arpeggione and piano. Schubert's efforts on behalf of the new instrument were not enough to establish it as a viable musical medium; in fact, the *Arpeggione* Sonata is probably the only significant work ever written for it. Since arpeggioni and arpeggionists are virtually nonexistent today (though one enterprising player, at least, has recorded the sonata on the intended instrument so we can hear how it was meant to sound), Schubert's charming piece has been taken over by just about every other possible instrument; it is not rare to hear performances on instruments ranging from the top of the orchestral staff (flute) to the bottom (double bass). But it is most frequently played on viola or cello, the one lying just above the range of the original instrument, the other just below. Whatever the medium, Schubert's music simply carries the listener away in delight at the sheer tunefulness and verve of his conception. If that couldn't save the arpeggione, clearly the instrument was hopeless!

* * * * *

Schubert set a 1782 poem about a trout by Christian Friedrich Schubart sometime around the spring of 1817 (though the first draft of his music is lost). *Die Forelle* is a splendid example of the composer's ability to turn a smug, moralizing poem into a great song, partly by omitting the final stanza of text (which rather pointedly admonishes young girls to avoid men with rods!), but mostly through the invention of a melody that has the directness of folk song, and a richly pictorial accompaniment. As the simple tale unfolds, the subtle changes in harmony and accompaniment for the third verse lift this song far above the level of a series of repeated strophes. Schubert

clearly recognized the "hit" potential of *Die Forelle*, and he therefore chose to use the tune as the basis of a set of variation in his "*Trout*" Quintet—which is, in turn, perhaps his single best-loved piece of chamber music.

Die Forelle, D. 550

In einem Bächlein helle,
Da schoß in froher Eil
Die launische Forelle
Vorüber wie ein Pfeil.
Ich stand an dem Gestade
Und sah in süßer Ruh
Des muntern Fischleins Bade
Im klaren Bächlein zu.

Ein Fischer mit der Rute
Wohl an dem Ufer stand,
Und sah's mit kaltem Blute,
Wie sich das Fischlein wand.
Solang dem Wasser Helle,
So dacht ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.

Doch endlich ward dem Diebe
Die Zeit zu lang. Er macht
Das Bächlein tückisch trübe,
Und eh ich es gedacht,
So zuckte seine Rute,
Das Fischlein zappelt dran,
Und ich mit regem Blute
Sah die Betrog'ne an.

—Christian Friedrich Daniel Schubart

The Trout

In a sparkling stream
there darted in merry haste
the wily trout,
swift as an arrow.
I stood on the bank
and watched contentedly
the cheerful little fish's swim
in the clear water.

A fisherman with his rod
stood on the bank,
and watched cold-bloodedly,
as the fish swam to and fro.
As long as the bright water,
I thought, is not disturbed,
he will never catch the trout
with his line.

But finally the thief became
impatient. He treacherously
muddied the stream,
and before I realized it,
the rod jerked,
the little fish writhed on it;
and I, my blood turning hot,
beheld the victim of treachery.

—translation by S.L.

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During the summer of 1819, Schubert took a vacation trip with his friend Johann Michael Vogl to Linz and Steyr, in Upper Austria. Schubert was delighted to discover that his host in Steyr had eight daughters, "almost all pretty," as he wrote his brother. "You can see that there is plenty to do." In addition to being decorative, the girls were also musical, and many evenings were spent performing Schubert's songs and piano pieces. One particularly favored song, *Die Forelle* (*The Trout*), composed two years earlier, was so popular at these parlor concerts that when a local amateur cellist of some means, Sylvester Paumgartner, commissioned a quintet from Schubert for the same performing ensemble as Hummel's Opus 87—piano, violin, viola, cello, and double bass—he specifically requested a set of variations on *Die Forelle* as one of the movements.

The work that resulted has long been Schubert's most popular chamber composition—neither his most dramatic nor his most far-reaching, but certainly one of his most lovable (and that is saying a lot!). In a letter to his brother during his vacation, Schu-bert wrote, "The country round Steyr is unimaginably lovely." The companionship was pleasant, too, and Schubert always delighted in casual music-making. All of these pleasures, natural and social, seem to have been captured in this frank and openhearted score. So much satisfaction did he find in his circumstances and his composing that he produced not the usual four movements, but five.

The triplet figure stated by the piano at the very beginning of the opening Allegro dominates the entire movement, bubbling along as a foil to the lyrical theme presented immediately after in the strings. The Andante exploits a typically Schubertian indolence—laying out its slow-movement sonata-form plan (i.e., one without a development section) in such a way that the second half is simply a repetition of the first half at a different level, calculated to end in the home key. Thus, a tranquil first theme in F major moves, with increasing decoration, to the second in the relatively bright key of D; an immediate restatement in the unexpected key of A-flat major proceeds in as nearly literal a repetition as possible to bring the second material back in the home key of F. The scherzo is vigorous and propulsive, becoming only slightly more relaxed in the Trio.

The fourth movement, based on *Die Forelle,* is by far the best-known section of the quintet. Schubert's original song might conceivably have been a folksong imitation (if one considers only the opening stanzas), but where the poet describes the trickery by which the fisherman finally catches the wily trout, the composer has written a more elaborate, expressively modulatory stanza. For the variation set, however, Schubert chose to use only the version of the tune that might be considered most like folk song. The theme—a simple harmonization of the tune in D major—is presented in strings alone; then the first three variations place it progressively in the treble (piano), a middle voice (viola), and bass (cello), while the other parts add increasingly lavish ornamentation. The fourth variation turns to a stormy D minor, which in turn leads to the most far-reaching of the variations, beginning in B-flat and hinting at far harmonic vistas before returning irresistibly to D major for the final Allegretto, which is also the only variation in the entire set to use the familiar piano figure that was so much a part of the original song.

The closing movement is lively and exceedingly simple, once more creating its second half by copying the first half at a pitch level designed to return to the home key of A major at the end. A slightly martial character in the main theme yields finally to the bubbling triplets that had played so important a role in the first two movements as well.

—Notes by Steven Ledbetter

ARTISTS

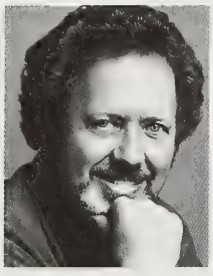


Throughout its forty-year history the **Beaux Arts Trio** has been invited and reinvited to the world's major musical centers for more than 100 concerts and master classes each year. Founded by pianist Menahem Pressler, violinist Daniel Guilet, and cellist Bernard Greenhouse, the trio gave its first public performance on July 13, 1955, in the old Theatre-Concert Hall at Tanglewood. Peter Wiley replaced Bernard Greenhouse in 1987. The trio first appeared with its newest member, violinist Ida Kavafian, in June 1992, performing Beethoven's Triple Concerto with Kurt Masur and the Gewandhaus Orchestra of Leipzig; they also recorded that work with Masur and the Gewandhaus for Philips. The ensemble has played a continuing major role in the programs of important cultural and educational centers throughout North America, with annual concert series at such institutions as New York's Metropolitan Museum of Art, the Celebrity Series in Boston, and the Library of Congress, where the trio is in residence. Festival engagements in North America regularly include Mostly Mozart, Caramoor, Ravinia, and Tanglewood. Annual international engagements include the festivals of Edinburgh, Lucerne, Vienna, Helsinki, Warsaw, Hong Kong, and Israel. Among the trio's landmark projects have been its participation in the "December Evenings" Festival in Moscow at the invitation of Sviatoslav Richter, and a performance at the 1988 Summer Olympics in Seoul, South Korea. Among the trio's recent premieres are Ned Rorem's *Spring Music,* commissioned for the Carnegie Hall Centennial Celebration; George Rochberg's *Summer 1990,* commissioned by the Philadelphia Chamber Music Society; and David N. Baker's *Roots II,* commissioned by the McKim Foundation. The Beaux Arts Trio's extensive discography on Philips encompasses the entire piano trio literature.

Born in Magdeburg, Germany, pianist **Menahem Pressler** won first prize at the Debussy International Piano Competition in San Francisco, launching a career as chamber and solo performer that has spanned nearly five decades. In addition to the Beaux Arts Trio, his chamber music collaborations have included numerous performances with the Juilliard, Emerson, Guarneri, and Cleveland quartets. Mr. Pressler began his association with the music school at Indiana University, where he is now Distinguished Professor of Music, in 1955, the same year that saw the birth of the Beaux Arts Trio.

Ida Kavafian has won praise as both violinist and violist, appearing in solo recitals, chamber music, and with orchestra. A founding member of the chamber ensemble TASHI in 1973, she has toured and recorded with the Guarneri Quartet and the Chamber Music Society of Lincoln Center, and continues to perform regularly in duo-recitals with her sister, Ani Kavafian. Born in Istanbul, Turkey, of Armenian descent, Ms. Kavafian has also been artistic director of the "Bravo! Colorado" Festival in Vail for seven years and of "Music from Angel Fire" in New Mexico for ten. She serves on the faculty of the Hartt School of Music and on numerous boards, including Chamber Music America.

A native of Utica, New York, **Peter Wiley** attended the Curtis Institute of Music when he was thirteen. A pupil of David Soyer, he became principal cellist of the Cincinnati Symphony at twenty, leaving that position after eight years to pursue a career in solo and chamber music. Mr. Wiley made a highly acclaimed concerto debut at Carnegie Hall with the New York String Orchestra under Alexander Schneider and has appeared as recitalist at the Metropolitan Museum of Art and at Alice Tully Hall. In demand at leading music festivals around the world, he has appeared as guest artist with the Guarneri Quartet and maintains a continuing association with the Marlboro Music Festival.



American conductor **John Nelson**'s recent award-winning recordings include Berlioz's *Béatrice et Bénédict* on Erato, Handel's *Semele* with Kathleen Battle on Deutsche Grammophon, Górecki's *Beatus vir* on Decca, Bach arias with Kathleen Battle and Itzhak Perlman on EMI, and a Baroque album with Wynton Marsalis and Kathleen Battle on Sony Classical. His career was launched in 1972 with the first New York performances of Berlioz's *Les Troyens*, leading to immediate engagements with the Metropolitan Opera and the Grand Théâtre of Geneva. Hailed as one of the world's leading Berlioz conductors, he spends a portion of each year in opera houses around the world. In 1987 Mr. Nelson completed a ten-year tenure as music director of the Opera Theatre of Saint Louis; concurrently he was music director of the Indianapolis Symphony Orchestra for eleven years. He has also held directorships or advisory posts with the Caramoor Festival, France's Orchestre National de Lyon, the Louisville Orchestra, the Nashville Symphony, the Pro Arte Chorale, the Greenwich Philharmonic, and the Aspen Choral Institute, of which he was both founder and director. Committed to working with young musicians, he has conducted and led workshops at the Aspen Music Festival, the Los Angeles Music Institute, the Interlochen Academy, the Tanglewood Music Center, and the New World Symphony, and has twice been president of the jury at the International Conductors Competition in Besançon, France. Mr. Nelson made his Boston Symphony debut in 1981 at Tanglewood and appeared with the orchestra most recently in August 1992.

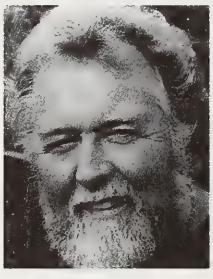


Making her Boston Symphony debut this weekend, fourteen-year-old violinist **Sarah Chang** made her debut on two days' notice with Zubin Mehta and the New York Philharmonic when she was eight and has since appeared with major orchestras in North America, Europe, and the Far East. Her 1994-95 season was highlighted by her Carnegie Hall debut with the Montreal Symphony under Charles Dutoit; return appearances with the orchestras of Berlin, Chicago, London, New York, Pittsburgh, and San Francisco; and debuts with the Concertgebouw of Amsterdam, the Israel Philharmonic, and the Oslo Philharmonic. She was soloist with John Williams and the Boston Pops Orchestra in the 1992 "Opening Night at Pops" concert. Ms. Chang's recordings for EMI include "Debut," an album of virtuoso encore pieces; the Tchaikovsky Violin Concerto with Sir Colin Davis and the London Symphony, and Paganini's Violin Concerto No. 1 and music of Saint-Saëns with Wolfgang Sawallisch and the Philadelphia Orchestra. Born in Philadelphia to Korean parents, Sarah Chang began to study violin at four and within a year had already performed with several orchestras in the Philadelphia area. In 1987 she was awarded the Starling Scholarship at the Juilliard School, where she currently studies with Dorothy DeLay and Hyo Kang. The youngest artist to have received the Avery Fisher Career Grant, she has also received *Gramophone*'s 1993 Artist of the Year Award and "Newcomer of the Year" honors at the 1994 International Classical Music Awards in London.



Considered a leading interpreter of Mozart and Strauss, and hailed also for her Lieder performances, soprano **Barbara Bonney** began her career as a student at the Salzburg Mozarteum, where she concentrated almost entirely on Lieder and language study until she was recommended on short notice for an audition at the opera in Darmstadt. There, over the next four years, she built a repertoire including forty roles, among them several with which she is increasingly identified: Sophie in *Der Rosenkavalier*, Susanna in *Le nozze di Figaro*, and Pamina in *Die Zauberflöte*. Forthcoming engagements include *Figaro* and *Rosenkavalier* at the Royal Opera House and Vienna State Opera, *Falstaff* at the Metropolitan Opera, *Carmen* in Brussels, *Idomeneo* in Madrid, and orchestral collaborations with Riccardo Muti in Vienna and Amsterdam. Ms. Bonney's recordings range from Handel's *Acis and Galatea* and Haydn's *Die Schöpfung* to Kurt Weill's *Street Scene* and duets with Michael Crawford. Performances preserved on video include *Der Rosenkavalier*, *Falstaff*, *Ariadne auf Naxos*, and *Die Zauberflöte*. Ms. Bonney made her BSO debut in January 1993. She made her Tanglewood debut in the 1993 Leonard Bernstein Memorial Concert as soloist under Seiji Ozawa's direction in Mahler's Fourth Symphony,

which she also sang with the BSO in Madrid, Vienna, and Munich in December that year. This summer at Tanglewood she also appears in recital this month, and as soloist in Mahler's *Resurrection* Symphony in August.



Born in Cornwall, British baritone **Benjamin Luxon** has performed regularly with Seiji Ozawa and the Boston Symphony Orchestra since March 1976. His most recent engagements with the BSO have included the title role in Verdi's *Falstaff*, participation in the gala September 1993 concert celebrating Mr. Ozawa's twentieth anniversary as the BSO's music director, and appearances as soloist this past February in commemorative performances of Benjamin Britten's *War Requiem*. Last autumn, at Mr. Ozawa's invitation, he sang two recitals at the Saito Kinen Festival in Japan. Recent engagements have also included Sir Michael Tippett's *A Child of Our Time* with Simon Rattle and the City of Birmingham Symphony Orchestra in Birmingham, London, and Vienna, the role of Sir Joseph in concert performances of *HMS Pinafore* with Roger Norrington and the London Philharmonic, and Britten's *War Requiem* with Mstislav Rostropovich at the St. Denis Festival. Mr. Luxon has established a varied and international career in opera, concerts, and Lieder, singing regularly in the major cities of Europe and the United States. He has also become widely known as one of Britain's most popular classical singers, and as a television personality, hosting his own programs for Westward TV and for BBC2. Mr. Luxon has made more than eighty recordings with all the major companies and in 1986 was awarded the CBE for his services to music.



Making his Tanglewood debut with the BSO this week, **Thomas Dausgaard** is completing his second season as assistant conductor of the Boston Symphony Orchestra. He made his subscription series debut at Symphony Hall in January 1994 and has also conducted the Boston Symphony Chamber Players, the Tanglewood Music Center Orchestra, and BSO Youth Concerts. Born in Denmark in 1963, Mr. Dausgaard studied conducting in Copenhagen and with Norman Del Mar at the Royal College of Music in London. He has participated in master classes with Franco Ferrara, Leonard Bernstein, and Hiroyuki Iwaki and in 1991 won a conducting fellowship to the Los Angeles Philharmonic Institute. Mr. Dausgaard appears regularly with the major Danish orchestras and made his operatic debut in 1989 with Den Jyske Opera, returning last year to lead Nicolai's *Merry Wives of Windsor*. Following his debut with the Royal Philharmonic in 1992-93, he led that orchestra in Britten's *War Requiem* in March 1995 and has been reengaged to lead Beethoven's Ninth Symphony next February. Substituting for Carlo Maria Giulini, he led Beethoven's *Missa Solemnis* in May 1993 with the Swedish Radio Symphony Orchestra and Chorus; he will conduct and record with that orchestra this November. Also music director of the Salomon Ensemble, Mr. Dausgaard has won prizes at several international conducting competitions and in 1993 was awarded the Music Critics' Circle Prize in Denmark.



André Watts burst upon the music world at sixteen, when Leonard Bernstein asked him to substitute for the ailing Glenn Gould in performances of Liszt's E-flat piano concerto with the New York Philharmonic, just two weeks after Mr. Watts made his debut with Bernstein and the Philharmonic in a nationally broadcast Young People's Concert. Today, more than thirty years later, his performances each year bring him to every corner of the globe. His continuing involvement with television—including the first full-length recital in the history of television, which was also the first solo recital on "Live From Lincoln Center"—is unique in the field of classical music; most recently he appeared in a special program highlighting the 38th annual Casals Festival in Puerto Rico, aired nationally on the Arts & Entertainment network in January 1995. Mr. Watts's latest compact disc release pairs Tchaikovsky's Piano Concerto No. 1 and Saint-Saëns' Concerto No. 2, on Telarc. Other recent discs include "The Chopin Recital" and "The Schubert Recital," both on Angel/EMI. In addition to performing benefit concerts for a variety of causes, Mr. Watts has taken a leadership role in his involvement with

"Classical Action: Performing Arts Against AIDS," donating a portion of each fee from each U.S. engagement, and doubling his contribution if the presenting organization matches that amount. A much-honored artist and the recipient of numerous honorary degrees, Mr. Watts made his first Boston Symphony appearances in January 1969 and appeared with the orchestra most recently in January 1995.



Pianist **Emanuel Ax** captured public attention in 1974, when, at twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize four years later. An RCA recording contract followed, and many of his more than twenty albums became best-sellers and won top honors. In 1987 he became an exclusive Sony Classical recording artist. Recent releases have included the Liszt and Schoenberg piano concertos; a solo Brahms album featuring the *Handel* Variations, which won the 1993 Edison Prize; and three of Haydn's keyboard concertos. Mr. Ax is devoted to chamber music; he performs duo-recitals with Yo-Yo Ma and ensemble concerts with a variety of colleagues each season. Increasingly interested in contemporary music, he has given the premieres of recent works by Peter Lieberson, Ezra Laderman, William Bolcom, and Joseph Schwantner. Much of his repertoire in the 1994-95 season was devoted to Brahms and Schoenberg, as he explored the relationship between these composers in five concerts at Carnegie Hall and in numerous other appearances. In April 1995 he toured Japan. Recent engagements with orchestras overseas have included the Royal Concertgebouw of Amsterdam, the Orchestre National de France, and the RSO Berlin. This season at Tanglewood he also appears in recital with Itzhak Perlman later this month and with the BSO in August.



In addition to her recitals and engagements with orchestras worldwide, the American violinist **Pamela Frank** is a frequent chamber music partner with a variety of distinguished colleagues. Ms. Frank's 1994-95 season included her New York Philharmonic debut, as well as appearances with the Philadelphia Orchestra, the Orchestre de Paris, the Cleveland Orchestra, and the Israel Philharmonic, among others. Recital appearances brought her to London, Paris, Amsterdam, Vienna, and New York, where she made her Carnegie Hall recital debut. She also toured Germany as soloist with the Cincinnati Symphony, returned to Japan for recitals and orchestral appearances, and joined Peter Serkin and Yo-Yo Ma at the Berlin Festival for a trio program and performances of Beethoven's Triple Concerto with Daniel Barenboim and the Berlin Staatskapelle. Other engagements have included festival appearances at Tanglewood, Mostly Mozart, Ravinia, Blossom, and Aldeburgh; recital and orchestral collaborations with Peter Serkin; appearances with the Boston Symphony, the Vienna Chamber Orchestra, and the Saint Louis Symphony; and frequent performances with the Chamber Music Society of Lincoln Center and Music From Marlboro. In the recording studio she has recently embarked on a Beethoven sonata cycle for MusicMasters Classics with her father, pianist Claude Frank. She has also recorded Chopin's piano trio with Emanuel Ax and Yo-Yo-Ma, for Sony Classical.



Yo-Yo Ma gave his first public recital at five and was being compared with such masters as Rostropovich and Casals by the time he was nineteen. Highly acclaimed for his ensemble playing, he regularly performs and records with a wide circle of colleagues. In the 1995-96 season he and Emanuel Ax will celebrate the twentieth anniversary of their long-standing partnership with a recital tour, and a special concert at Alice Tully Hall for PBS's "Live From Lincoln Center" series. Mr. Ma is currently working on a collaborative project of a different kind, creating films of Bach's six cello suites that explore the relationship between Bach's music and other artistic disciplines by incorporating the work of choreographer Mark Morris, renowned Kabuki artist Tamasaburo Bando, the Italian architect Piranesi, Boston-based garden designer Julie Messervy, and Olympic ice-dancing champions Jane Torvill and Christopher Dean. Devoted

also to contemporary music, Mr. Ma will this season record concertos written for him by Leon Kirchner, Christopher Rouse, and Richard Danielpour, Among many other engagements, his 1995-96 season will also include a 100th-anniversary performance of the Dvořák Cello Concerto with Bernard Haitink and the London Philharmonic, and tours of South America and East Asia with special outreach activities in Bangkok and Singapore. An exclusive Sony Classical recording artist, Mr. Ma also devotes time each year to working with young musicians at the Tanglewood Music Center, Interlochen, and other programs. Next weekend he celebrates his fortieth birthday in a special Tanglewood concert, "The Three Birthdays," which also marks the fiftieth birthday of Itzhak Perlman and the sixtieth birthday of Seiji Ozawa.



In 1994 **Edgar Meyer** became the first bass player to receive an Avery Fisher Career Grant. Mr. Meyer began studying the bass at five with his father, continuing later with Stuart Sankey. The winner of numerous competitions, he became the regular bass player for the Santa Fe Chamber Music Festival in 1985 and has written six works for that festival. He has also been a featured performer and composer at Aspen, Chamber Music Northwest, Caramoor, and Marlboro and is an Artist Member of the Chamber Music Society of Lincoln Center. Mr. Meyer collaborates with such varied colleagues as the Guarneri Quartet and James Taylor. He is the first bass player to be featured as a bowed soloist on mainstream radio in multiple No. 1 hits, including Kathy Mattea's award-winning "Where Have You Been." From 1986 to 1992 he was a member of the progressive bluegrass band "Strength in Numbers"; he now performs regularly in a trio with Russ Barenberg and Jerry Douglas. Mr. Meyer gave the premiere of his own bass concerto in March 1993 with Edo de Waart and the Minnesota Orchestra; he recently completed a bass quintet, premiered in March 1995 with the Emerson String Quartet. Highlights of his 1995-96 season will include concerts and recording as part of a trio with Yo-Yo Ma and Mark O'Connor, performances and a recording of Schubert's *Trout* Quintet with Emanuel Ax, Pamela Frank, Yo-Yo Ma, and Rebecca Young, and the premiere of a double concerto he is writing for himself and cellist Carter Brey.



Rebecca Young was principal violist of the Boston Symphony Orchestra from September 1993 through the 1994 Tanglewood season while on a leave of absence from her position as associate principal violist of the New York Philharmonic, of which she has been a member since 1986. She will serve as guest principal violist of the BSO for the last five weeks of the 1995 Tanglewood season. Ms. Young began violin lessons at the age of four and switched to viola at sixteen. After seven months of study in Juilliard's pre-college division she entered the college division of that school, quickly becoming principal violist of Juilliard's top orchestra. Three summers at the Tanglewood Music Center (1983-85) helped shape her musical development and opened her eyes to the world of chamber music. At the start of her senior year at Juilliard, in October 1985, Ms. Young auditioned for and won a position in the New York Philharmonic, becoming the orchestra's youngest member, at twenty. She has also performed with the Waterloo Festival Orchestra, the New York String Orchestra under the late Alexander Schneider, the New York Symphonic Ensemble, and the Grand Teton Music Festival. As a member of the Boston Symphony Chamber Players she participated in a South American tour with that ensemble in the spring of 1994. Ms. Young remains active with the New York Philharmonic Ensembles and has been a guest artist with the Boston Chamber Music Society.

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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their bud-



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

get, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence

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Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a new venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the TMC's new Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. In addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend of jazz has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

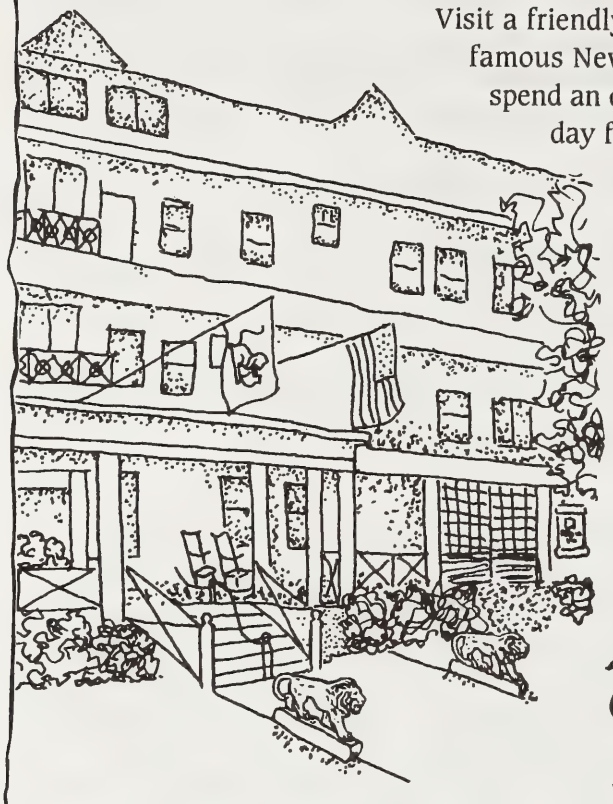
The Tanglewood Music Center

Tanglewood provides much more than a setting for the concerts offered by the Boston Symphony Orchestra. It is also the site of the Tanglewood Music Center, one of the world's most influential centers for advanced musical study, and which has been maintained by the Boston Symphony Orchestra since its establishment in 1940 under the leadership of Serge Koussevitzky. With Leon Fleisher now in his tenth year as its Artistic Director, the Tanglewood Music Center continues to provide a wide range of specialized training and experience for young musicians from all over the world. In 1994, the Tanglewood Music Center entered a new era with the opening of Seiji Ozawa Hall, which—along with its backstage facilities, Green Room, TMC orchestra library, and instrument storage space all located in the Leonard Bernstein Performers Pavilion—now serves as the focal point of the new Leonard Bernstein Campus, which also encompasses the Leon Fleisher Carriage House with chamber music coaching studios and offices; the Aaron Copland Library, in a cottage adjacent to the refurbished carriage house; a new Rehearsal Hall; and additional coaching studios throughout the campus. With the inauguration of Seiji Ozawa Hall and the opening of the Leonard Bernstein Campus last summer, all involved with the Tanglewood Music Center look toward the twenty-first century newly inspired, with a renewed sense of purpose.

The school opened formally on July 8, 1940, with speeches—Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World"—and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which was written for the ceremony and arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music, vocal music, and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in TMC recitals; each summer brings exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the



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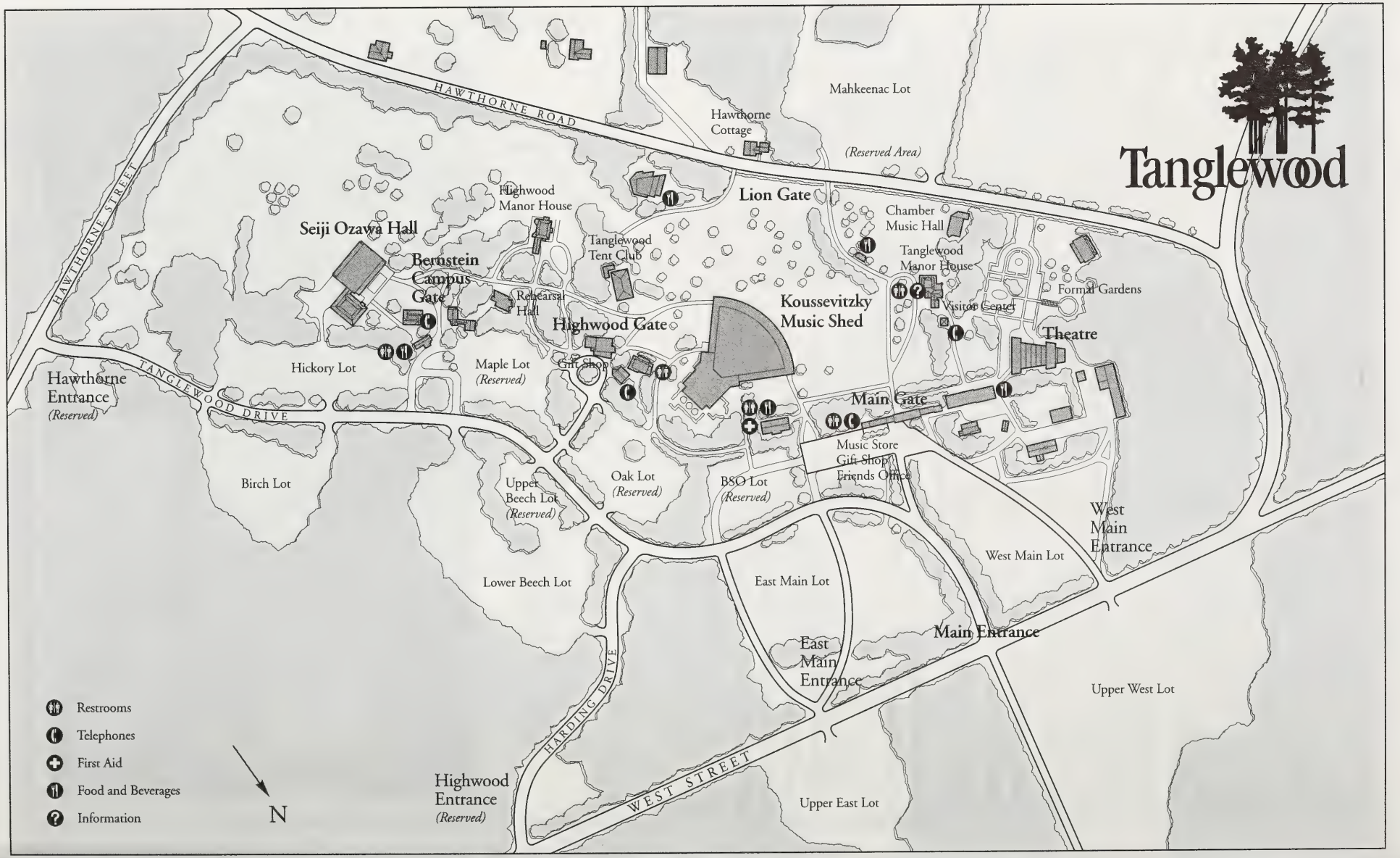
TMC faculty and guest conductors present at Tanglewood to lead BSO concerts. The quality of the TMC Orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of professional careers as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, with that figure constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, singers, and composers. Other courses of instruction include the Conducting Class, from which members are selected for public performmance, and the Phyllis Curtin Seminar for Singers. In 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs that offer individual and ensemble instruction to talented younger musicians, with eleven separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



TMC Artistic Director Leon Fleisher working with the Tanglewood Music Center Orchestra


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HAWTHORNE STREET
TANGLEWOOD DRIVE
HARDING DRIVE
WEST STREET
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
Lion Gate
Highwood Manor House
Seiji Ozawa Hall
Bernstein Campus Gate
Tanglewood Tent Club
Rehearsal Hall
Highwood Gate
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Chamber Music Hall
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IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

Please refrain from smoking, eating, or drinking in the Music Shed and Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals at Tanglewood is prohibited. Video cameras may not be carried into the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

Pagers and watch alarms should be switched off during the concert.

Thank you for your cooperation.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-1940. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on BSO concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call TICKETMASTER at (617) 931-2000 in Boston; (413)733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Please note that there is a service charge for all tickets purchased by phone.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. The free ticket policy does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $12 and available at the Tanglewood box office.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the areas of the Main Gate and many of the parking areas.

PARKING FOR THE PHYSICALLY HANDICAPPED is available; please ask the parking attendants.

AUDIO SYSTEMS FOR THE HEARING IMPAIRED (portable FM-radio receivers with earphones) are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall. Please speak with an usher for more information.

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Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9:30 to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate. PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate or Bernstein Gate for Ozawa Hall events.

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafeterias on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9:30 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a new branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

The Boston Symphony Orchestra and the Tanglewood Music Center
are funded in part by the National Endowment for the Arts,
and by the Massachusetts Cultural Council, a state agency.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Saturday and from noon to 2:30 p.m. on Sunday, with additional hours from 5 p.m. until concert time on Friday and from 6 p.m. until concert time on Saturday. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

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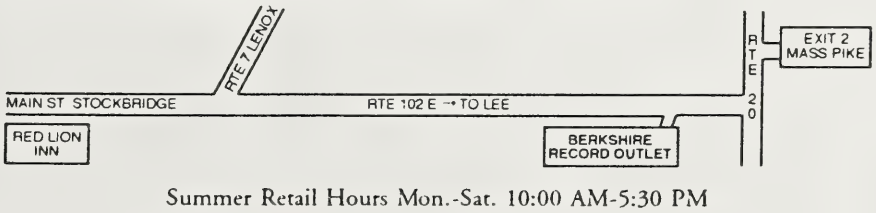
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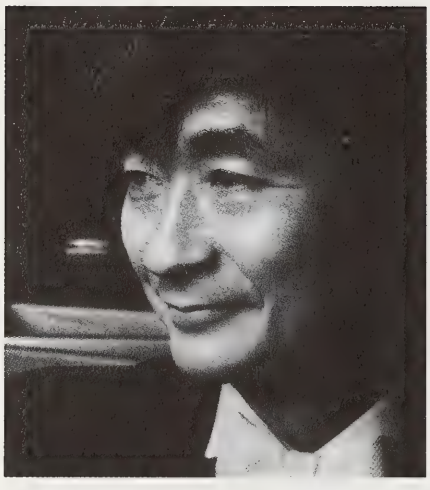
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SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

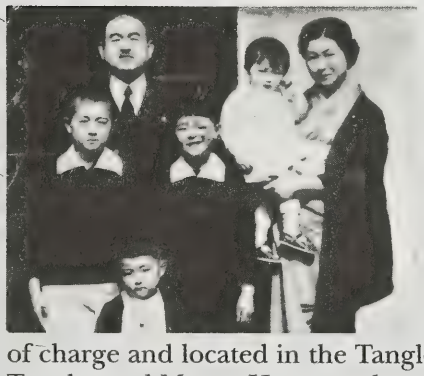
Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January

1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having recently been issued in a three-disc set), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle, Frederica von Stade, and members of the Tanglewood Festival Chorus; violin concertos of Bartók and Moret with Anne-Sophie Mutter; concertos by Shostakovich and Schumann with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's opera *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

A "Special Focus" Exhibit at the Tanglewood Visitor Center: The Young Seiji Ozawa



Boston Symphony Archives, courtesy of the Ozawa family

In honor of Seiji Ozawa's sixtieth birthday this coming September 1, the Boston Symphony Archives has mounted an exhibit examining his formative years. Mr. Ozawa's childhood in China and Japan and his student years at the Toho School of Music in Tokyo are richly illustrated by family photographs reproduced from Ozawa family scrapbooks. Other aspects of his early career, including his summer as a student at the Tanglewood Music Center in 1960, are documented using materials preserved in the BSO Archives. The exhibit is free of charge and located in the Tanglewood Visitor Center on the first floor of the Tanglewood Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The photograph shows the Ozawa family outside their home in China, c.1940. Seiji Ozawa's parents—Kaisaku and Sakura Ozawa—are pictured with their four children: (from left) Katsumi, Seiji, Toshio, and Mikio (Pon).



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA
1994-95

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Associate Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Jerome Rosen

Ronan Lefkowitz

*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
§Joseph Conte
§Gerald Elias

Violas

§Charles Pikler (7/3-7/9)
§Steven Dann (7/10-7/23)
§Rebecca Young (7/24-8/27)
Guest Principals
Charles S. Dana chair, endowed in perpetuity in 1970

Participating in a system of rotated seating
‡*On sabbatical leave*
§*Substituting, Tanglewood 1995*



Burton Fine
Acting Assistant Principal
Anne Stoneman chair, fully funded in perpetuity
Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
‡Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Susan Culpo

Cellos
Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969
Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and Joanne Dickinson chair
*Jerome Patterson
*Jonathan Miller
*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses
Edward Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Nicolas Tsolainos

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity
§Catherine Payne

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
§Julie Vaverka
Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Fiirth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

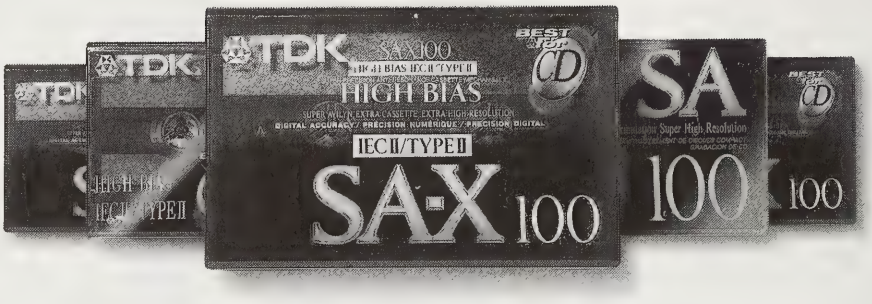
Librarians
Marshall Burlingame
Principal
William Shisler
James Harper

Assistant Conductors
Thomas Dausgaard
David Wroe
Anna E. Finnerty chair

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Position endowed by Angelica L. Russell
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Stage Assistant
Harold Harris



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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 114th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through the BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players; and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops
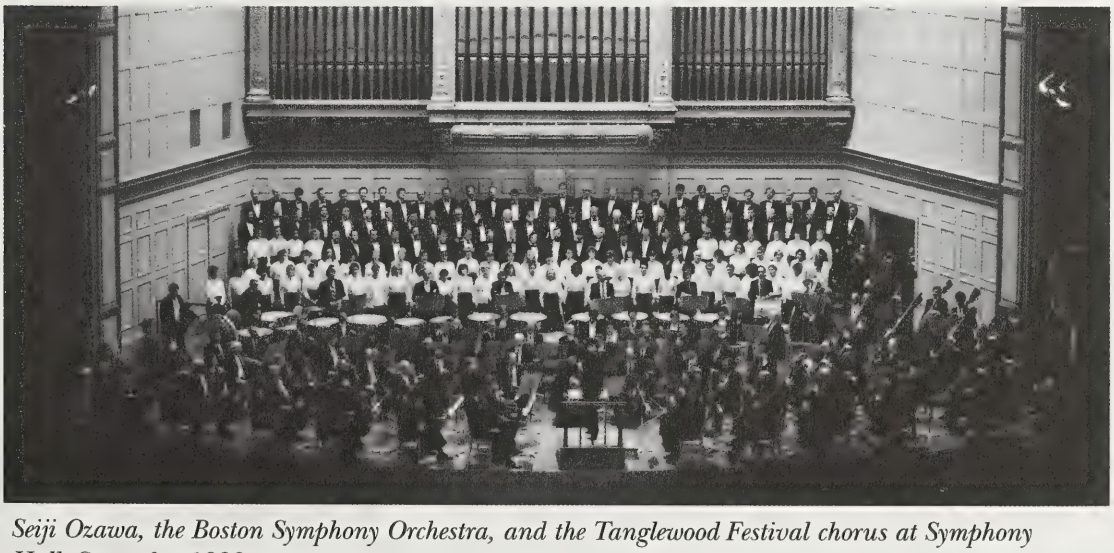


Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-second season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival chorus at Symphony Hall, September 1989

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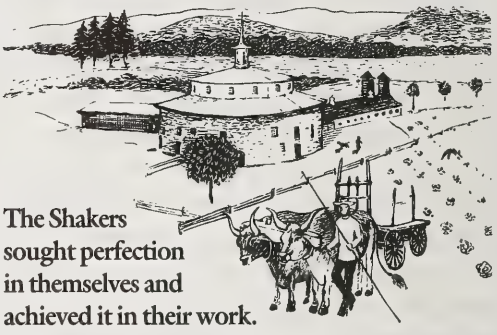
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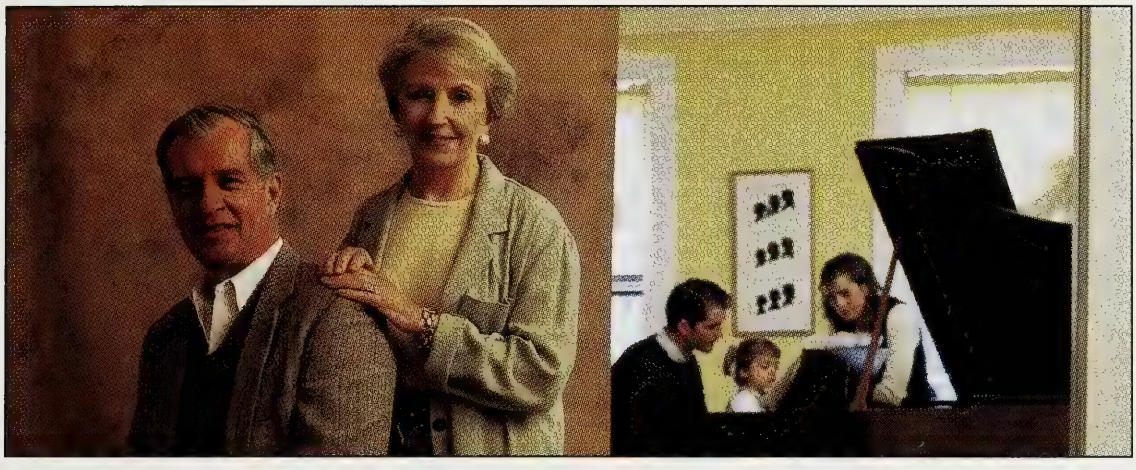
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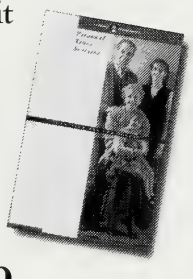
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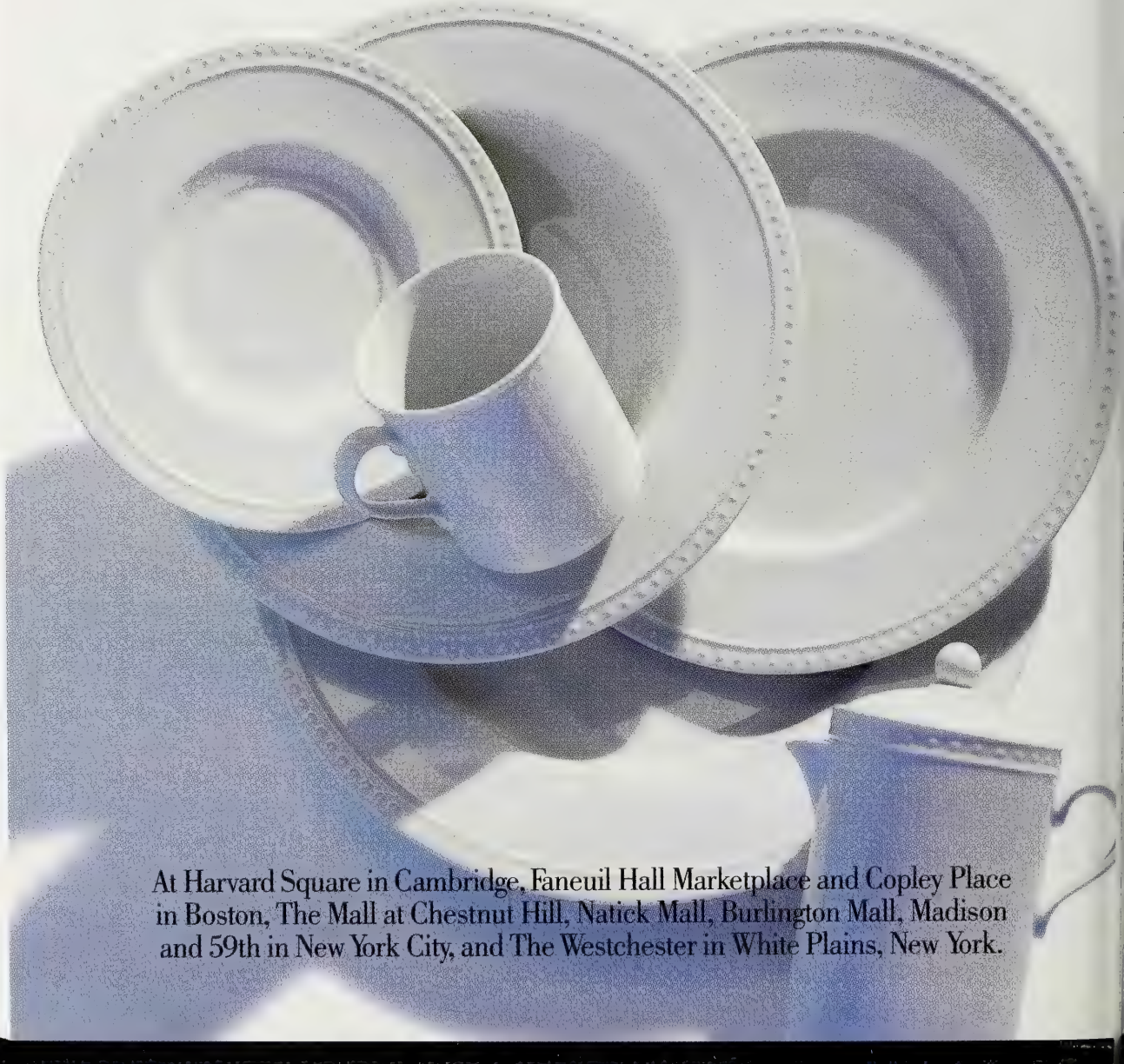
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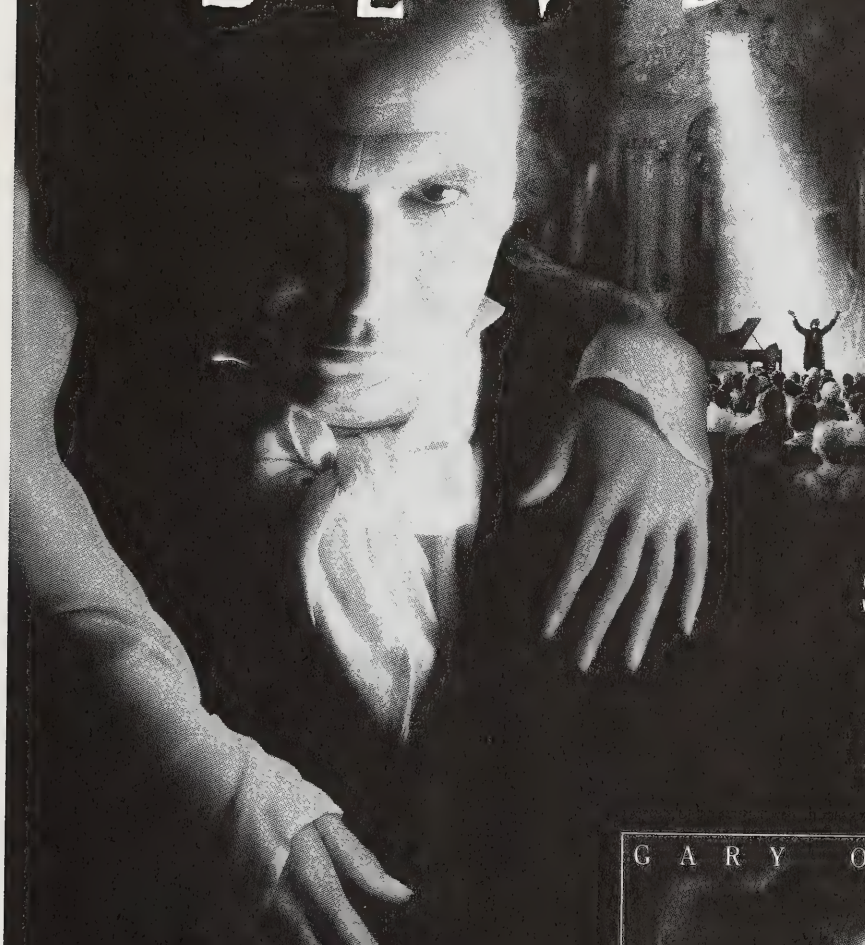
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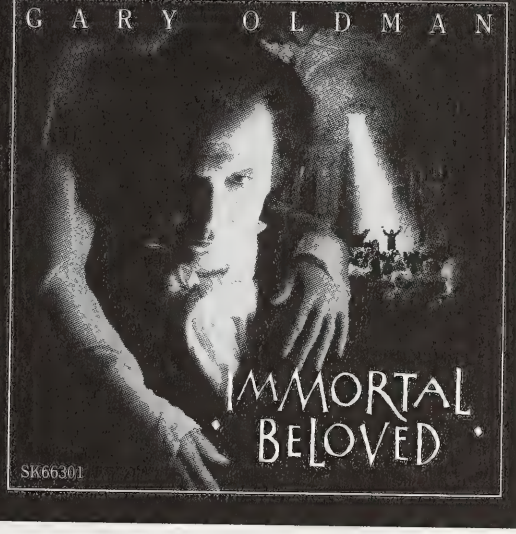
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Tanglewood 1995

SEIJI OZAWA HALL
TANGLEWOOD

Thursday, July 20, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

BARBARA BONNEY, soprano
WARREN JONES, piano and harpsichord

PURCELL
If Musicke be the food of love
Lovely Albina
Oh, fair Cedaria

"Fairest Isle," from *King Arthur*
"The Plaint," from *The Fairie Queen*

with SATO KNUDSEN, cello
RONAN LEFKOWITZ, violin

MENDELSSOHN
Neue Liebe, Opus 19, No. 4
Pagenlied
Nachtlied, Opus 71, No. 6
Frühlingslied, Opus 47, No. 3

INTERMISSION

BERNSTEIN
"I Hate Music," A Cycle of Five Kid Songs
My name is Barbara
Jupiter has seven moons
I Hate Music!
A big Indian and a little Indian
I'm a person too

MAHLER
Frühlingsmorgen
Erinnerung
Ich ging mit Lust durch einen grünen Wald

STRAUSS
Ich wollt' ein Sträusslein binden, Opus 68, No. 2
Die Nacht, Opus 10, No. 3
Wiegenlied, Opus 41, No. 1
Schlagende Herzen, Opus 29, No. 2
Ständchen, Opus 17, No. 2

Texts and translations have been printed separately.

Please withhold applause until after each *group* of songs.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Baldwin piano

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Texts and Translations

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HENRY PURCELL

If Musicke be the food of love

If Musicke be the food of love,
Sing on, till I am fill'd with joy;
For then my listning Soul you move
To pleasures that can never cloy;
Your Eyes, your Mean, your Tongue
declare
That you are Musick ev'rywhere.

Pleasures invade both Eye and Ear,
So fierce the transports are, they wound,
And all my senses feasted are,
Tho' yet the Treat is only sound,
Sure I must perish by your Charms,
Unless you save me in your Arms.

Lovely Albina

Lovely Albina's come ashore,
To enter her just clame,
Ten times more Charming than before;
To her immortal Fame.
The Belgick Lyon, as his brave,
This Beauty will relive,
For nothing but a mean blind Slave
Can live and let her grieve.

Oh, fair Cedaria

Oh! fair Cedaria, hide those Eyes,
That Hearts enough have won,
For whosoever sees them dies,
and cannot ruine shun:
Such Beauty and Charms are seen
United in your face,
The pourdes can't but own you Queen
Of Beauty, Wit, and Grace;
Then pity me, who am your Slave,
and grant me a Reprieve,
unless I may your Favour have,
I can't one Moment live.

Fairest Isle, from *King Arthur*

Fairest Isle of Isles excelling,
Seat of Pleasures and of Loves;
Venus here will chuse her Dwelling,
and forsake her Cyprian Groves.
Cupid, from his Fav'rite Nation,
Care and Envy will Remove;
Jealousie, that poysons Passion,
And Despair that dies for Love.

Gentle Murmurs, sweet Complaining,
Sighs that blow the Fire of Love;
Soft Replies, kind Disdaining,
Shall be all the Pains you prove.
Every Swain shall pay his Duty,
Grateful every Nymph shall prove;
And as these Excel in Beauty,
Those shall be Renown'd for Love.

The Plaint, from *The Fairy Queen*

O let me weep!
O let me forever weep!
My eyes no more shall welcome sleep.
I'le hide me from the sight of Day,
and sigh, and sigh my Soul away.
He's gone, he's gone, his loss deplore,
and I shall never see him more.

Please turn the page quietly, and only after the music has stopped.

FELIX MENDELSSOHN

Neue Liebe, Opus 19, No. 4

In dem Mondenschein im Walde
Sah ich jüngst die Elfen reiten;
Ihre Hörner hört' ich klingen,
Ihre Glöcklein hört' ich läuten;

Ihre weißen Rößlein trugen gold'nes
Hirschgeweih und flogen rasch dahin;
Wie wilden Schwäne kam es durch die
Luft gezogen, rasch.

Lächelnd nickte mir die Königin,
Lächelnd im Vorüberreiten.
Galt das meiner neuen Liebe,
Oder soll es Tod bedeuten?

—Heinrich Heine

New Love

In the moonlit wood
I recently saw the elves riding;
I heard their horns sounding,
I heard their bells ringing.

Their little white horses bore antlers
of gold and then flew swiftly past;
like wild swans they came on in haste
through the air.

Smiling, the Queen nodded to me,
smiling as they passed by.
Was that on account of my new love,
or does it betoken my death?

Pagenlied

Wenn die Sonne lieblich schiene
Wie im Wälschland lau und blau,
Ging ich mit der Mandoline
Durch die überglänzte Au'.

In der Nacht das Liebchen lauschte
An dem Fenster süß verwacht,
Wünschte mir und ihr, uns beiden
Heimlich eine schöne Nacht.

—Joseph von Eichendorff

Page's Song

If the sun were to shine gently,
as in Italy, mild and blue,
I would go with my mandolin
through the sun-filled valley.

In the night my love would listen
at the window, sweetly awake,
and would wish us both, her and me,
secretly a beautiful night.



Nachtlied, Opus 71, No. 6

Vergangen ist der lichte Tag,
Von ferne kommt der Glocken Schlag;
So reist die Zeit die ganze Nacht,

Nimmt manchen mit, der's nicht gedacht.

Wo ist nun hin die bunte Lust,
Des Freundes Trost und treue Brust,

Der Liebsten süßer Augenschein?
Will keiner mit mir munter sein?

Frisch auf denn, liebe Nachtigall,
Du Wasserfall mit hellem Schall,
Gott loben wollen wir vereint,
Bis daß der lichte Morgen scheint!

—Joseph von Eichendorff

Nocturne

Vanished is the bright day,
from afar comes the tolling of bells;
thus time moves on all through the night,
takes many with him unawares.

Where then is the bright joy
of a friend's consolation and faithful heart?
The sweet glances of the beloved?
Will no one be cheerful with me?

Up then, dear nightingale,
oh thou cascade of bright sound,
let us both, in unison, praise God
until the bright morning appears!

Frühlingslied, Opus 47, No. 3

Durch den Wald, den dunkeln,
Geht holde Frühlingsmorgenstunde.
Durch den Wald vom Himmel
Weht eine leise Liebeskunde.
Selig lauscht der grüne Baum,
Und er taucht mit allen Zweigen
In den schönen Frühlingstraum,
In den vollen Lebensreigen.

Blüht ein Blümchen irgenwo,
Wird's vom hellen Tau getränket,
Das versteckte zittert froh,
Daß der Himmel sein gedenket.
In geheimer Laubesnacht
Wird des Vogels Herz getroffen
Von der Liebe Zaubermacht,
Und er singt ein süßes Hoffen.

All das frohe Lenzgeschick
Nicht ein Wort des Himmels kündet,
Nur ein stummer, warmer Blick
Hat die Seligkeit entzündet.
Also in den Winterharm,
Der die Seele hielt bezwungen,
Ist dein Blick mir, still und warm,
Frühlingsmächtig eingedrungen.

—Nikolaus Lenau

Spring Song

Through the dark wood
goes Spring's sweet morning hour.
Through the forest, from heaven,
there blows a soft hint of love.
Blissfully the green tree listens,
and, with all its branches, dives
into the fair dream of spring,
into life's busy dance.

If a floweret blooms anywhere,
it will be soaked with bright dew;
though hidden, it trembles in joy
that heaven has remembered it.
In the secret night of the arbor,
the bird's heart is smitten
by love's magic power,
and he sings of sweet hope.

All the joyous fate of spring
tells not a single word of heaven;
only a mute, warm glance
has kindled its bliss.
Thus, into the grim winter chill
that held my soul in thrall,
your glance, quiet and warm,
has penetrated with the power of spring.

INTERMISSION

LEONARD BERNSTEIN, "I Hate Music"

1. My name is Barbara

My mother says that babies come in bottles;
but last week she said they grow on special babybushes.
I don't believe in storks, either!
They're all in the zoo anyway, busy with their babies!
And what's a babybush anyway?
My name is Barbara.

2. Jupiter has Seven Moons

Jupiter has seven moons or is it nine?
Saturn has a million, billion, trillion sixty-nine;
ev'ryone is a little sun, with six little moons of its own!
But we have only one!
Just think of all the fun we'd have if there were nine!
Then we could be just nine times more romantic!
Dogs would bay 'til they were frantic!
We'd have nine tides in the Atlantic!
The man in the moon would be gigantic!
But we have only one! Only one!

3. I Hate Music!

I hate music! But I like to sing;
la dee da da dee; la dee da dee.
But that's not music, not what I call music. No, sir.
Music is a lot of men in a lot of tails,
making lots of noise like a lot of females;
Music is a lot of folks in a big dark hall,
where they really don't want to be at all;
with a lot of chairs, and a lot of airs,
and a lot of furs and diamonds!
Music is silly! I hate music!
But I like to sing: la dee da da dee;
la dee da dee; la dee da dee.

4. A Big Indian and a Little Indian

A big Indian and a little Indian
were walking down the street.
The little Indian was the son of the big Indian;
but the big Indian was not the father of the little Indian;
You see the riddle is, if the little Indian was
the son of the big Indian, but the big Indian was
not the father of the little Indian, who was he?—
I'll give you two measures.

His mother!

5. I'm a Person Too

I just found out today, that I'm a person too, like you!
I like balloons; lots of people like balloons.
But ev'ryone says, "Isn't she cute? She likes balloons!"
I'm a person too, like you!
I like things that ev'ryone likes:
I like soft things and movies and horses
and warm things and red things: don't you?
I have lots of thoughts; like what's behind the sky;
and what's behind what's behind the sky;
But ev'ryone says, "Isn't she sweet?
She wants to know ev'rything!" Don't you?
Of course I'm very young to be saying all these things
in front of so many people like you;
but I'm a person too! Though I'm only ten years old,
I'm a person too, like you!

GUSTAV MAHLER

Frühlingsmorgen

Es klopft an das Fenster der Lindenbaum
Mit Zweigen, blütenbehangen:
Steh auf! Steh auf!
Was liegst du im Traum?
Die Sonn' ist aufgegangen!
Steh auf! Steh auf!
Die Lerche ist wach, die Büsche wehn!

Die Bienen summen und Käfer!
Steh auf! Steh auf!
Und dein munteres Lieb
Hab' ich auch schon gesehn.
Steh auf, Langschläfer!

—*Leander*

Spring morning

The linden tree knocks at my window,
its branches laden with blossoms:
Get up! Get up!
Why are you dreaming away?
The sun has risen!
Get up! Get up!
The lark is away, the trees are murmuring!
The bees are humming, and the beetles!
Get up! Get up!
And your cheerful sweetheart
I have already seen.
Get up, sleepyhead!

Erinnerung

Es wecket meine Liebe
Die Lieder immer wieder!
Es wecken meine Lieder
Die Liebe immer wieder!
Die Lippen, die da träumen
Von deinen heißen Küssen,
In Sang und Liedesweisen
Von die sie tönen müssen!

Und wollen die Gedanken
Der Liebe sich entschlagen
So kommen meine Lieder
Zu mir mit Liebesklagen!
So halten mich in Banden
Die Beiden immer wieder!
Es weckt das Lied die Liebe!
Die Liebe wecket die Lieder!

—*Leander*

Recollection

My love awakens
songs, ever and again!
My songs awaken
love ever and again!
The lips that dream
of your ardent kisses
must in song and melody
resound with your praises!

And if my thoughts should
happen to leave the subject of love,
then my songs would come along
with love's laments!
So they hold me in thrall,
both of them, forever!
The song arouses love!
Love arouses song!

Please turn the page quietly,
and only after the music has stopped.

Ich ging mit Lust

Ich ging mit Lust durch einen grünen Wald,
ich hört' die Vöglein singen;
Sie sangen so jung, sie sangen so alt,
Die kleinen Waldvögelein im grünen Wald!
Wie gern hört' ich sie singen, ja singen!
Nun sing, nun sing, Frau Nachtigall!
Sing du's bei meinem Feinsliebchen;
Komm schier, komm schier, wenn's finster ist,
Und niemand auf der Gasse ist,
Dann komm zu mir!
Herein will ich dich lassen, ja lassen!

Der Tag verging, die Nacht brach an,
Er kam zu Feinsliebchen gegangen,
Er klopft so leis wohl an den Ring:
"Ei, schläfst du oder wachst, mein Kind?
Ich hab so lang gestanden!"
Es schaut' der Mond durchs Fensterlein

Zum holden, süßen Lieben,
Die Nachtigall sang die ganze Nacht.
Du schlafselig Mägdelein, nimm dich in acht!
Wo ist dein Herzliebster geblieben?

I went with joy

I went with joy through a green wood,

I heard the little birds sing;
They sang so young, they sang so old,
the little forest birds in the green wood!
How gladly I heard them sing, yes sing!
Now sing, now sing, Dame Nightingale!
Sing at my sweetheart's window:
"Just come, come when it's dark,

and no one is on the street,
then come to me!
I will let you in, yes let you in!"

The day passed, night fell,
he came to his sweetheart's.
He knocked so gently:
"Psst! Are you asleep or awake, my child?
I've been standing here so long!"
The moon beheld through the little window
their gentle, sweet loving,
the nightingale sang all night long.
Oh, sleepy maiden, take care!

Where is your sweetheart now?

RICHARD STRAUSS

Ich wollt' ein Sträusslein binden, Opus 68, No. 2

Ich wollt' ein Sträusslein binden,
Da kam die dunkle Nacht,
Kein Blümlein war zu finden,
Sonst hätt' ich dir's gebracht.

Da flossen von den Wangen
Mir Tränen in den Klee,
Ein Blümlein aufgegangen
Ich nun im Garten seh.

Das wollt ich dir brechen
Wohl in dem dunklen Klee,
Doch fing es an zu sprechen:
"Ach, tue mir nicht weh!

Sei freundlich in dem Herzen,
Betracht dein eigen Leid,
Und lasse mich in Schmerzen
Nicht sterben vor der Zeit!"

—Clemens Brentano

I wanted to make a bouquet

I wanted to make a bouquet,
but then the dark night came,
no flower was to be found,
or I'd have brought it to you.

Then from my cheeks my tears flowed
into the clover,
and one single open flower
I now see in the garden.

I wanted to pick it for you
in the dark patch of clover,
but it began to speak:
"Oh, do not hurt me!

Have kindness in your heart,
observe your own sorrow,
and let me not die in pain
before my time!"

Die Nacht, Opus 10, No. 3

Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um in weitem Kreise,
Nun gib acht.

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms,
Nimmt vom Kupferdach des Doms
Weg das Gold.

Ausgeplündert steht der Strauch,
Rücke näher, Seel an Seele;
O die Nacht, mir bangt, sie stehle
Dich mir auch.

—Hermann von Gilm

The Night

Out of the woods comes the night,
sneaking softly out of the trees,
looks around in a wide circle,
now take heed.

All the lights of this world,
all the blossoms, all the colors
she extinguishes, and steals the sheaves
from the field.

She takes everything that is valued,
takes the silver away from the stream,
and from the cathedral's copper cupola
takes the gold.

The bush stands plundered.
Draw near me, soul of my soul;
For the night, I fear, will steal
you from me as well.

Wiegenlied, Opus 41, No. 1

Träume, träume, du mein süsses Leben,
Von dem Himmel, der die Blumen bringt.
Blüten schimmern da, die leben
Von dem Lied, das deine Mutter singt.

Träume, träume, Knospe meiner Sorgen,
Von dem Tage, da die Blume spross;
Von dem hellen Blütenmorgen,
Da dein Seelchen sich der Welt
erschloss.

Träume, träume, Blüte meiner Liebe,
Von der stillen, von der heilgen Nacht,
Da die Blumen seiner Liebe
Diese Welt zum Himmel mir gemacht.

—Richard Dehmel

Cradle Song

Dream, dream, sweet life of mine,
of the sky that brings the flowers.
Blossoms gleam there, living
on the song that your mother sings.

Dream, dream, bud of my sorrows,
of the day when the flower bloomed;
of the bright morning of blossoms,
when your little soul opened up to the
world.

Dream, dream, blossom of my love,
of the silent, holy night,
when the flowers of his love
made this world a heaven for me.

Schlagende Herzen, Opus 29, No. 2

Über Wiesen und Felder ein Knabe ging,
Kling klang, schlug ihm das Herz;
Es glänzt ihm am Finger von Golde
ein Ring.
Kling klang, schlug ihm das Herz;
O Wiesen, o Felder, wie seid ihr schön!
O Berge, o Täler, wie schön!
Wie bist du gut, wie bist du schön,
Du gold'ne Sonne in Himmelshöhn!
Kling klang, kling klang, kling klang,
schlug ihm das Herz.

Beating Hearts

Over meadows and fields went a youth,
Ting-a-ling! beat his heart;
On his finger sparkled a ring of gold.

Ting-a-ling! beat his heart;
O meadows, o fields, how lovely you are!
O mountains, o valleys, how fair!
How good you are, how lovely you are,
golden sun in the heights of heaven!
Ting-a-ling, ting-a-ling, ting-a-ling!
beat his heart;

Please turn the page quietly.

Schnell eilte der Knabe mit fröhlichem Schritt,
Kling klang, schlug ihm das Herz.
Nahm manche lachende Blumen mit—
Kling klang, schlug ihm das Herz.

Über Wiesen und Felder weht Frühlingswind,
Über Bergen und Wälder weht Frühlingswind,
Der treibt zu dir mich leise, lind,
Kling klang, schlug ihm das Herz.
Zwischen Wiesen und Feldern ein Mädel stand,
Kling klang, schlug ihm das Herz.
Hielt über die Augen zu schauen die Hand,
Kling klang, schlug ihm das Herz.
Über Wiesen und Felder, über Bergen und Wälder,
Zu mir, zu mir, schnell kommt er her,
O wenn er bei mir nur, bei mir schön wär!

Kling klang, kling klang, kling klang, schlug ihr das Herz.

—Otto Julius Bierbaum

Quickly the youth hastened with joyful step,
Ting-a-ling! beat his heart.
He took along many laughing flowers—
Ting-a-ling! beat his heart.

Over meadows and fields the spring breeze blows,
over mountains and forests the spring breeze blows,
which softly, gently impels me to you.
Ting-a-ling! beat his heart.
Between meadows and fields a girl was standing,
Ting-a-ling! beat his heart.
Put her hand above her eyes to see,

Ting-a-ling! beat his heart.
Over meadows and fields, over mountains and forests,
to me, to me, he comes quickly,
and if he were with me, how lovely it would be.
Ting-a-ling, ting-a-ling, ting-a-ling! beat her heart.

Ständchen, Opus 17, No. 2

Mach auf, mach auf, doch leise mein Kind,
Um keinen vom Schlummer zu wecken.
Kaum murmelt der Bach, kaum zittert im Wind
Ein Blatt an den Buschen und Hecken.
Drum leise, mein Madchen, daß nichts sich regt,
Nur leise die Hand auf die Klinke gelegt.

Mit Tritten, wie Tritte der Elfen so sacht,
Um uber die Blumen zu hüpfen,
Flieg leicht hinaus in die Mondscheinnacht,
Zu mir in den Garten zu schlüpfen.
Rings schlummern die Bluten am rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach.

Sitz nieder, hier dämmert's geheimnisvoll!
Unter den Lindenbäumen.
Die Nachtigall uns zu Häupten soll
Von unseren Kussen träumen
Und die Rose, wenn sie am Morgen erwacht,
Hoch glüh'n von den Wonneschauern der Nacht.

—Adolf Friedrich von Schacht

Serenade

Wake up! Wake up! But gently, my child,
so as to wake no one from sleep!
The brook barely murmurs, the wind scarcely stirs
a leaf on the bushes and hedges.
So softly, my girl, that nothing stirs,

lay your hand quietly on the latch.

With steps as light as those of the elves
hopping over the flowers,
fly lightly out into the moonlit night

as you slip out to me in the garden.
The flowers all around doze by the rippling brook
and give forth perfume in their sleep; only love wakes.

Sit down; here twilight falls mysteriously
under the linden trees.
The nightingale at our heads
shall dream of our kisses
and the rose, when she awakens in the morning,
shall glow deeply from the raptures of the night.

—translations by S.L.

Notes

No composer has ever set the English language to music more effectively, with a greater appreciation of its natural rhythms and character, than **Henry Purcell** (1659-1695), who died 300 years ago. (England had in 1995 a Purcell year, honoring one of her very greatest musical sons with complete recordings and a non-stop round of concerts investigating every aspect of his music. The recently concluded Boston Early Music Festival mounted a rare stage performance of his patriotic semi-opera *King Arthur*, with a text by Dryden.) In his short life—he died at just about the same age Mozart did—Purcell composed works for church and stage, for home and for public concerts, even bawdy ditties to be sung in the tavern. Even in his own day he clearly stood head and shoulders above everyone else. After his death, two large volumes of his songs, including many composed for theatrical productions, were published under the title *Orpheus Britannicus*, and this image—of the "British Orpheus," his country's greatest composer of vocal music—has never disappeared. **If Musicke be the food of love** survives in no fewer than three quite different versions (numbered 379A, B, and C in the Purcell catalogue by Franklin B. Zimmerman; it is the third that will be performed here). The text is by Colonel Henry Heveningham, drawing, of course, on a famous line from Shakespeare's *Twelfth Night.* In *Orpheus Britannicus*, it is described simply as "a single song" (meaning that it is not part of a larger work) for soprano and continuo, with a wonderfully vivid interaction between the roulades of the vocal part and those of the bass line. **Lovely Albina** (Z.394) is identified as "the last song that Mr. Purcell set before he dy'd." The song has been presumed to refer, in allegorical terms, to a reconciliation between Princess Anne and the King, though the text may actually predate that event. **Oh, fair Cedaria** (Z.402) is a continuo-accompanied song that exhibits one of Purcell's favorite techniques, and one in which he has never been surpassed—the use of an *ostinato* bass line, a short phrase—here just four measures long—that repeats over and over under the vocal part. Such an arrangement challenges the composer to let his vocal line soar above the artificial restraint of the ostinato, and no composer has ever succeeded in that challenge more often or more effectively than Purcell. **Fairest Isle** (Z.628/38), a hymn to the beauties of England that becomes a musical equivalent to Shakespeare's famous apostrophe to England ("This scepter'd Isle") in *Richard II*, goes even further, claiming that England's charms are such as to make Venus leave her own native land to settle there. The song comes from the masque that concludes *King Arthur* and has always been one of the best-loved passages from that score. *The Fairy Queen* (1692) was Purcell's most elaborate theatrical work, a semi-opera based on Shakespeare's *A Midsummer Night's Dream* with a particularly rich musical score. Unfortunately for us, the arrangement simply did not go far enough to make the piece theatrically viable today: a performance consisted of a substantially complete version of the spoken play, to which was added nearly two hours of wonderful Purcellian music, making for an evening in the theater of almost Wagnerian proportions! **The Plaint**, from act V, is another example of Purcell's great skill at creating a musical composition over a *basso ostinato*—here a chromatic line that instantly serves as an emblem of lamentation.

* * * * *

Though **Felix Mendelssohn** (1809-1847) wrote seventy-eight songs, a substantial number by anyone's count, he has never been counted among the "Big Five" of the German art song in the nineteenth century (Schubert, Schumann, Brahms, Wolf, and Strauss). The main reason for this neglect seems to be that Mendelssohn's songs grow from a different aesthetic framework than the main line of the Romantic *Lied.* He was never a devotee of Schubert's *Lieder*, which shaped the tradition, and he certainly never tried anything so urgent in its expression as Schubert's late Heine settings nor so intensely personal as Schubert's *Winterreise.* The song, for Mendelssohn, was a more

communal expression, even though it was sung by a soloist and often expressed its sentiments in the first person. It fused the style of the classical tradition in which he had grown up with the sentiment of the *Biedermeier* in music. Personal expression was invited, to be sure, but had to be retained within certain bounds, suitable for private performance in the bosom of the family as well as the occasional public recital. The emphasis is on strophic settings (the kind most preferred by his older friend Goethe), based on simple, tuneful melodic elements, with supportive accompaniments. At the same time, Mendelssohn was himself a virtuoso pianist, and he clearly intended his songs to be performed by singers and pianists of no mean talent. And just give him a reference to elves (as in *Neue Liebe*) and the spirit of *A Midsummer Night's Dream* immediately comes to the fore!

* * * * *

Leonard Bernstein (1918-1990) composed **I Hate Music**, a cycle of "kid songs" to his own texts, in the winter of 1942-43, while also completing the *Jeremiah* Symphony. It was a difficult time for him; he had enjoyed three summers at Tanglewood, where the stimulating presence of Serge Koussevitzky and Aaron Copland, not to mention the many other remarkable participants in those early years of the Berkshire Music Center (as it was then called), had been enormously inspiriting. But during the winters, in New York, he found piecework jobs in arranging novelty pieces (most of which he published under the pseudonym Lenny Amber, "amber" being the English translation of the German word "*Bernstein*") and waited for things to happen, as Copland assured him they would. During that winter he was sharing an apartment with Edys Merrill, who used to shout "I hate music" when Bernstein's coaching or musical horsing around with his friends got on her nerves; she became, appropriately, the dedicatee of the cycle. Jennie Tourel gave the first performance of *I Hate Music* on August 24, 1943, in Lenox and repeated it on November 13 in her Town Hall recital, where it garnered favorable notices, though the event was overshadowed by what happened the next day when, with no chance for a rehearsal, Bernstein had to conduct a nationally broadcast New York Philharmonic concert in lieu of an ailing Bruno Walter, and he became famous overnight. *I Hate Music* was somewhat cast into the shadows by the other events of that day, but it has remained a favorite vehicle for singers capable of projecting its beautifully crafted *persona* of the smart, sometimes sassy, but very individual child.

* * * * *

Gustav Mahler (1860-1911) became one of the most inventive and individual of symphonists, but he did it in an unusual way—via the medium of song. Most of his early works are songs of one sort or another, and his early symphonies are completely drenched in the songs he had composed. The four to be heard here all come from a group that Mahler composed in the early 1880s, just after leaving the Vienna Conservatory, while he was accepting rural conducting posts and trying to compose as much as possible. In these early songs, he is both finding his own voice and paying homage to the great song composers that preceded him. Two of the songs are settings of poems by Richard Leander, the pen name of a medical man named Richard von Volkmann. **Frühlingsmorgen** evokes the folk elements that Mahler was to use so memorably in the later settings of texts from *Des Knaben Wunderhorn*, while **Erinnerung** is built more on the model of Schumann and Brahms. **Ich ging mit Lust durch einen grünen Wald** also captures the freshness and beauty of the outdoors, with stylized birdsong that later took on an important role in Mahler's symphonic output.

* * * * *

Richard Strauss (1864-1946) composed songs for almost eighty years, from his first effort at the age of six until just before his death. For many years the flow of songs

served for his own concert tours with his wife, Pauline de Ahna, a fine soprano, but eventually his devotion to the symphonic poem and opera turned his attention in other directions and he more or less gave up song composition until the last great work, his Four Last Songs, written in the year of his death. The poem **Ich wollt' ein Sträusslein binden** must have attracted the composer in part, at least, because of its play on his own name ("*Sträusslein*" is the diminutive of "*Strauss*"="little bouquet"). It is a bittersweet song in which the lover seeks to pick a bouquet for his sweetheart, but can find no flowers. When he finally lights upon a single blossom it begs him not to pick it (just like the rose of Goethe's *Heidenröslein*, so memorably set by Schubert). Strauss composed this song on February 6, 1918, and orchestrated it in 1940. Both it and the next song were conceived expressly for the artistry of the great soprano Elisabeth Schumann. **Die Nacht** is from Strauss's first great song publication, the eight songs of Opus 10 (which also includes the favorites *Zueignung* and *Allerseelen*). Its simplicity and lyrical directness in describing how the encroaching darkness of night steals from view all things beautiful serves as a wonderful foil to the final moment of doubt—"I am afraid that it will steal you, too." **Wiegenlied** sets a poem by Richard Dehmel, a contemporary of Strauss's best-known today for his "*Verklärte Nacht*" ("Transfigured Night"), which served as the inspiration and formal basis for Arnold Schoenberg's string sextet of that name. Dehmel wrote an extensive and complicated cycle of poems that he referred to as an "erotic rhapsody," all headed by the name "Venus" associated with a descriptive adjective. The poems occasionally stepped rather near the brink of what was publishable in Dehmel's day, and in one case even passed the bounds. *Wiegenlied* is in no way problematic, however. The text comes from the section of Dehmel's work entitled "Venus Mater." Strauss composed it on August 22, 1899. During his concert tours of 1900-1901, he included *Wiegenlied* among three "Songs of a Mother" which his wife Pauline sang on a number of programs; it has long been one of his most popular vocal works, with an exquisitely sustained atmosphere and a ravishing melody. **Schlagende Herzen** is one of many Strauss songs that set poetry of Otto Julius Bierbaum; it comes from a group of three songs published as Opus 29 in 1895. The ever-popular **Ständchen** comes from a set of six songs composed 1885-87 and published as Opus 17. Here the immediacy and urgency of Strauss's music bring to life a stereotyped poem. Two identical stanzas depict the lover calling the beloved to come outside (quietly, so as not to disturb anyone!); then comes a complete change of mood as a climax in a distant key celebrates the consummation of their love before the peaceful conclusion. This song also reveals Strauss's tendency to operatic outburst, often reflected in his very difficult piano accompaniments.

—Notes by Steven Ledbetter

Texts and translations have been printed separately.

Design Team for Seiji Ozawa Hall:
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Friday, July 21, at 6
Florence Gould Auditorium, Seiji Ozawa Hall



Prelude Concert

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
Sheila Fiekowsky, violin
Valeria Vilker Kuchment, violin
Robert Barnes, viola
Ronald Feldman, cello
GARRICK OHLSSON, piano

HAYDN — Trio in E for piano, violin, and cello, Hob. XV:34
Allegro moderato
Minuet
Finale: Presto

SHOSTAKOVICH — Quintet in G minor for piano and strings, Opus 57
Prelude: Lento
Fugue: Adagio
Scherzo: Allegretto
Intermezzo: Lento
Finale: Allegretto

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Baldwin piano

Garrick Ohlsson plays the Steinway piano.

Week 3

Notes

In the massive catalogue of **Haydn**'s works, the keyboard trios present only one set of problems out of many caused by Haydn's enormous musical output. Most of the trios numbered between 1 and 31 in section XV—the section devoted to keyboard trios—of the Hoboken catalogue date from the thirteen-year period 1784-1797. These are the most familiar of the trios, all composed at the height of Haydn's maturity, when he gave formal character to a kind of music-making that had been mostly an informal practice at home. Many keyboard trios of the day were really little more than piano solos, with the addition of a violin playing the melody line in the piano, and a cello playing the bass line. Works of that kind were hardly chamber music in the real sense, since there was no conversation between the instruments; but they provided a popular way for families to make music together at home, for their own amusement. Haydn, however, wrote many trios that gave each of the three instruments its own

character, thus turning the piano trio into an independent chamber music genre in its own right.

But following the mature trios in the catalogue, Hoboken lists a number of works with higher numbers. These, however, were composed far earlier—twenty years or more before the late works—and represent quite early compositions composed by 1771 and even, perhaps, before Haydn entered the service of the Esterházy family in 1761, when he was twenty-nine. And almost all of them were designated by some "lighter" musical term, like "divertimento" or "partita." In fact, the E major trio to be heard here was called by both names in different sources. There is not even a manuscript in Haydn's hand, though the elderly composer himself declared the piece to be his in a conversation with his biographer, C.F. Pohl, in 1803, some thirty or forty years after the likely date of composition. In any case, Haydn surely intended this music for no more profound purpose than to provide pleasure to his listeners. The keyboard part (probably intended for harpsichord) is filled with the delicate melodic touches of "*Empfindsamkeit*," the "style of sensibility" of which Carl Philipp Emmanuel Bach was a leading proponent. This was characterized by flexibly diverse, decorative melodies, moving freely between triplets and duple subdivisions of the beat, trills and other ornamentation, and many rapid little figures that enlivened the melodic line—just as the piano and violin do here, while the cello still maintains its *continuo* function inherited from the Baroque era, doubling the bass line of the piano.

The opening Allegro moderato is cast in a large binary pattern that does not yet reach the full-fledged sonata form. In fact, the surprising return of the opening material in the minor mode sounds at first more like a Baroque suite than a classical trio. The minuet, too, alternates an E major main section with an E minor middle section that explores a syncopated figure for its entire length before returning to the major for the repetition of the opening section. The final Presto is also cast in the A-B-A pattern of the minuet, and alternates major and minor modes, linking this early Haydn trio still more closely to the pattern of the Baroque suite of his childhood. As charming as this piece is, it also invites us to consider the extraordinary range of growth that Haydn demonstrates between the middle years of the eighteenth century and the works of his old age a half-century later.

* * * * *

As a young man, **Dmitri Shostakovich** established his reputation at a single stroke with the precocious First Symphony, composed when he was but nineteen. As befits a composer still in the conservatory, that work reflects an understanding of the classical tradition, even when employed with a tinge of modernistic updating. But he had scarcely left the conservatory before joining the avant-garde camp—a vigorous part of Soviet music-making in the 1920s, though later viciously stamped out by a musician's union that was highly politicized. Still, for all his youthful love of shock value, Shostakovich continued to maintain an ambiguous relationship balanced between the avant-garde and classical decorum.

Since Shostakovich was himself a fine pianist, it can hardly be surprising that many of his early works were for that instrument; the *Aphorisms*, the First Piano Sonata, and the First Piano Concerto, a work of prankish humor, can be grouped along with the satirical opera *The Nose* as compositions that won the approval of modernist critics. The piano quintet was composed in 1940 during the tense period between the outbreak of war in Europe and the Nazi invasion of Russia. Shostakovich had by this time achieved first fame and then notoriety when attacks on his opera *Lady Macbeth of Mtsensk* caused the opera to be removed from performance (though it had been received with acclamation all over the world). Soon afterward, the composer himself had withdrawn the Fourth Symphony before its premiere, fearing that the advanced musical style would lead to unpleasant—even fatal—consequences for himself. He had then "redeemed" himself with the political powers through his Fifth Symphony,

which had a simpler harmonic language. The symphony was followed by, among other works, the First String Quartet and the present quintet, all of which share the more accessible musical style, though they remain characteristic of Shostakovich's sensibility and imagination.

The composer himself played the piano part in the quintet's first performance, which took place with the Beethoven Quartet in the Moscow Academy of Music on November 23, 1940. Rostislav Dubinsky, longtime first violinist of the Borodin Quartet, called the event "the last ray of light before the future sank into a dark gloom" of desperate warfare. Like several of Shostakovich's symphonies, the piece is laid out in five movements. The piano writing is spare, often consisting of simple lines doubled two octaves apart, which sets it off from the music for the strings with utter clarity. The first two movements are a prelude and fugue (once again evoking the shade of the great tradition). The fugue is a sombre one, but the scherzo that follows recalls the wit of Shostakovich's early polka from the ballet *The Age of Gold.* The Intermezzo is more restrained, hinting at unspoken regrets. The finale, though, ends the quintet in whimsical good humor.

—Notes by Steven Ledbetter



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BRAHMS: Requiem
(In an English translation by Lara Hoggard)
Donald Neuen, Conductor

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Die erste Walpurgisnacht
SCHUBERT: Mass No. 6 in E♭
Amy Kaiser, Conductor

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ARTISTS

A violinist in the Boston Symphony Orchestra since 1975, **Sheila Fiekowsky** also maintains an active career as a soloist and chamber musician. Born in Detroit, Ms. Fiekowsky began studying the violin when she was nine. At sixteen she appeared as soloist with the Detroit Symphony and won the National Federation of Music Clubs Biennial Award. Ms. Fiekowsky attended the Curtis Institute of Music and holds a master's degree in music from Yale University; she has studied violin with Emily Mutter Austin, Ivan Galamian, Jaime Laredo, and Joseph Silverstein. Ms. Fiekowsky's chamber music experience includes performances at the Marlboro Music Festival, the Norfolk Festival, and the Aspen Festival. She has been heard in both chamber music and solo performances throughout the Boston area, including Symphony Hall, the Gardner Museum, the Harvard Musical Association, Northeastern University, and the Berkshire Museum. Ms. Fiekowsky was a founding member of the Copley String Trio with her BSO colleagues Robert Barnes, viola, and Ronald Feldman, cello.

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow, where she was a student of Yuri Yankelevich; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. She has appeared as recitalist, soloist, and in chamber music throughout the former Soviet Union, Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country, winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in New York. A faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute, Ms. Vilker Kuchment joined the Boston Symphony Orchestra at the start of the 1986-87 season.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin when he was five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. In 1961, while a freshman at Wayne State University, Mr. Barnes joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. A member of the Boston Symphony since 1967, Mr. Barnes has continued to be active in chamber music in various ensembles and has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at Lowell State College, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Ronald Feldman joined the Boston Symphony Orchestra's cello section in 1967 at nineteen. Increasingly in demand as a conductor, he has been music director of the Worcester Symphony and the New England Philharmonic; he was also assistant conductor of the Boston Pops Orchestra. In 1988 Mr. Feldman and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Since 1989 he has been conductor of the Berkshire Symphony, with which he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. He has appeared as guest conductor with the St. Louis Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, Mr. Feldman has taught at Brown University and Brandeis University. His own cello teachers included Claus Adam, Harvey Shapiro, Joseph Emonts, Leslie Parnas, and John Sant'Ambrogio. Mr. Feldman currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and coordinator of the string department.

For a biography of **Garrick Ohlsson**, see page 45.





BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, *Music Director*

Friday, July 21, at 8:30

MAREK JANOWSKI conducting

SMETANA — *The Moldau*

DVOŘÁK — Violin Concerto in A minor, Opus 53
Allegro ma non troppo
Adagio ma non troppo
Allegro giocoso, ma non troppo
FRANK PETER ZIMMERMANN

INTERMISSION

JANÁČEK — Sinfonietta
Allegretto—Allegro—Maestoso
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Baldwin piano

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NOTES

Bedřich Smetana
The Moldau

Bedřich Smetana was born in Litomyšl, Bohemia, on March 2, 1824, and died in Prague on May 12, 1884. His musical depiction of the river Moldau, called Vltava *in Czech, is the second tone poem in the cycle of six known as* Má Vlast *(*My Fatherland*) and was composed between November 20 and December 10, 1874. The cycle was introduced to the public piecemeal,* The Moldau *being played for the first time on April 4, 1875, in Prague. Adolf Čech gave the first performance of the complete cycle on November 5, 1882, in Prague.* The Moldau *was the first of the pieces to reach the United States when Frank van der Stucken conducted it at one of his Novelty Concerts in New York on February 2, 1885. Arthur Nikisch introduced* The Moldau *to Boston Symphony audiences in November 1890. The orchestra did not play it at Tanglewood until July 29, 1967, under Rafael Kubelik's direction (prior to Kubelik's BSO performances and recording in March 1971 of the entire* Má Vlast*). The BSO's most recent Tanglewood performance was in the context of the entire cycle as led by Jiří Bělohlávek on August 20, 1988. The score of* The Moldau *calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, triangle, and strings, with the cellos divided in two sections.*

Smetana, the first great nationalist composer of Bohemia (now part of Czechoslovakia), shares with Beethoven that greatest of all catastrophes for a musician, deafness. He composed his last two operas and his greatest orchestral work unable to hear the sounds he was creating except in his own imagination. The orchestral work was *Má Vlast* (*My Country*), a cycle of six tone poems evoking the natural beauties and the history of Bohemia; he wrote it between the years 1872 and 1879. *The Moldau* (in Czech, *Vltava*) is the second of the six and by far the best-known. The musical scheme is a simple nature narrative, planned as a musical depiction of the country's greatest river, from its source in two mountain rivulets (suggested by the flutes at the very opening) to Prague. En route, the broad river is suggested by a flowing 6/8 melody that soars over the rushing sixteenths of the turbulent water underneath. On the way, as the water continues to run past, Smetana depicts scenes along the bank: a hunt (horns predominating), a village wedding (a country dance in 2/4 time), a quiet night with the moon shimmering on the still waters. Soon the stream passes the Rapids of St. John, then becomes a great river, flowing toward the capital of Prague. In the climactic final pages, Smetana introduces a theme associated in the first poem of the cycle with the castle of Vyšehrad, symbol of the Czech royal lineage. The river passes the castle and flows off into the distance.

—Steven Ledbetter

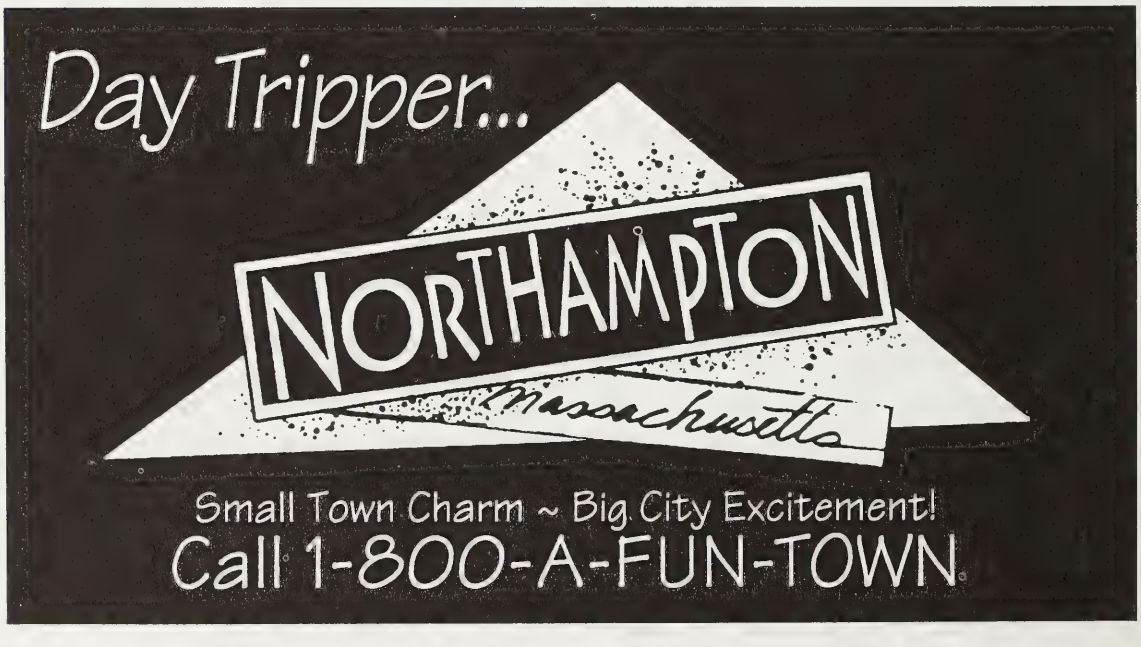
Antonín Dvořák
Violin Concerto in A minor, Opus 53

Antonín Dvořák was born in Nelahozeves (Muhlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. He composed his Violin Concerto between July 5 and mid-September 1879, revising it in 1880 and then again two years later. Joseph Joachim gave a readthrough of the work with Dvořák conducting the orchestra of the Berlin Hochschule in November 1882. František Ondříček was soloist for the premiere in Prague on October 14, 1883, as well as for the Vienna premiere under Hans Richter on December 2, 1883, the same concert at which the Brahms Third Symphony was played for the first time. The first American performance was given by Max Bendix with Theodore Thomas conducting the Chicago Orchestra on October 30, 1891, on which occasion the Daily News reported that "Dvořák has written this concerto in a

tongue of odd inflections almost too slavonic for us to say we read aright. But its harmonies vibrate with a sincerity that is sometimes despotic in its magnetism. A truthfulness that elucidates, entreats, and compels is coupled with the most infatuating capriciousness." Wilhelm Gericke conducted the first Boston Symphony performances in November 1900, with Timothee Adamowski as soloist. Isaac Stern was soloist for the first Tanglewood performance on July 18, 1965, Erich Leinsdorf conducting. Midori was soloist for the most recent performance here on August 4, 1990, Dennis Russell Davies conducting. The orchestra includes two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.
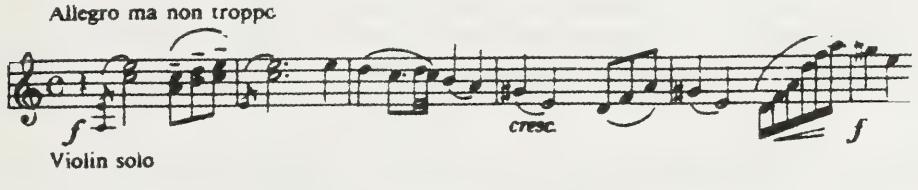
On January 1, 1879, Joseph Joachim gave the first performance of the Brahms Violin Concerto. Brahms was one of the most important influences on the career of Antonín Dvořák, and it was for Joachim that Dvořák wrote his own Violin Concerto six months later. The Austro-Hungarian Joachim (1831-1907) was a composer, conductor, and teacher, as well as one of the most important violinists of his day. He made his debut at eight, was sent to study in Vienna several months after that, and in 1843 went to Leipzig to learn from Mendelssohn at the new conservatory there, making his Gewandhaus debut that August. On May 27, 1844, Mendelssohn conducted the Beethoven Violin Concerto in London with the thirteen-year-old Joachim as soloist; the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. Six years later, Joachim was concertmaster under Franz Liszt at Weimar for the first production of Wagner's *Lohengrin.* He became an intimate of Robert and Clara Schumann, and in 1853 he met Brahms, who benefited from Joachim's advice on orchestration (Tovey reports that the latter's skill in this area was considered "as on a level with his mastery of the violin") and from hearing Joachim's quartet perform his early chamber music. It soon became typical for Brahms to seek Joachim's suggestions regarding works-in-progress, and in 1877 Joachim conducted the first English performance, at Cambridge, of Brahms's First Symphony.* It was Brahms who introduced Dvořák to Joachim, and Joachim got to know Dvořák's A major string sextet, Opus 48, and E-flat string quartet, Opus 51, both of which were performed at Joachim's house in Berlin on July 29, 1879, with the composer present.

*Brahms and Joachim remained very close until the end of Joachim's marriage in 1884 found Brahms siding with Amalie Joachim. He wrote his Double Concerto as something of a peace offering to Joachim in 1887; Joachim and his quartet cellist, Robert Hausmann, were the first soloists.
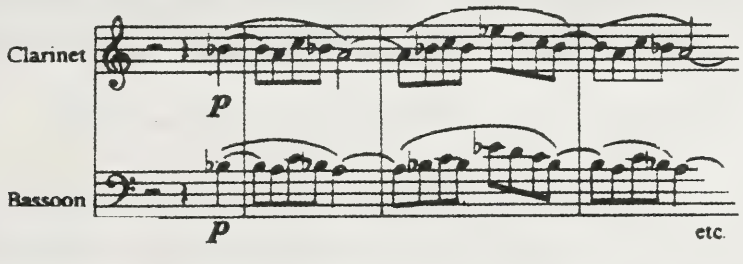


By this time, and with encouragement from Joachim, who had recently given the first performance of Brahms's Violin Concerto, Dvořák was at work on a violin concerto of his own. In January 1880 he reported that Joachim had promised to play the concerto as soon as it was published, and on May 9, 1880, after Joachim had suggested a thorough revision, the composer wrote to Simrock that he had reworked the entire score, "without missing a single bar." Dvořák again gave the score to Joachim, who now took two years to respond, finally making alterations to the solo part in the summer of 1882 and suggesting that the composer lighten the instrumentation. In November the composer and Joachim read through the concerto with the orchestra of the Berlin Hochschule. The next month Dvořák held fast against criticism from Simrock's adviser Robert Keller regarding the lack of a break before the Adagio: "... the first two movements can—or must—remain as they are." Simrock published the score in 1883, but for the first performance the soloist was not Joachim but the twenty-three-year-old, Prague-born František Ondříček, who was already famous enough by this time to be receiving invitations to play throughout Europe, in the United States, and in eastern Russia. Joachim himself never performed Dvořák's concerto—though he almost did so in London during the composer's first visit there in 1884*—and it has been suggested that the violinist-composer may not have been able to reconcile his own conservatism vis-á-vis musical form with respect to Dvořák's bold experimentation in the first movement. Even today, this neglected masterpiece has had comparatively few advocates, but probably for yet another reason: it is fiendishly difficult.

Dvořák wastes no time in alerting us to the fact that he will adhere to no prescribed formal scheme in his first movement: he dispenses entirely with an orchestral exposition, a bold, unison *forte* with a suggestion of triple-time *furiant* rhythm serving to introduce the soloist before even five measures have gone by:



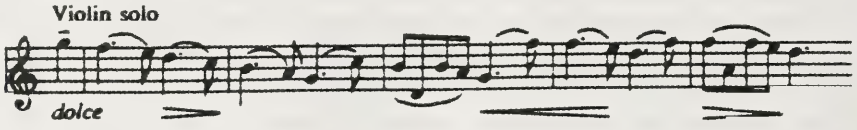
This warmly melodic theme gives way to cadenza-like figuration (already!) before the orchestra bursts in again, repeating its opening flourish at a higher pitch-level. The soloist follows suit, echoing his own previous music likewise at a higher pitch. Now the orchestra takes up a forceful version of the theme, leading quickly to the next important idea, a woodwind cantilena which grows naturally from the contours of the preceding orchestral material:



The soloist will develop this idea after returning yet again to the main theme. What might be identified as the movement's "real" second theme by virtue of its placement

*August Manns, on whose concert series Joachim was appearing at the Crystal Palace, would have programmed the work had the composer been allowed to conduct, but Dvořák was in England under the auspices of the Philharmonic Society, which would not let him appear with the rival organization—especially since the Crystal Palace concert was to happen before the Philharmonic's own!

in C, the relative major of A minor, will appear in the solo violin only much later, and very briefly at that, against a sort of free echo in the solo oboe:



The idea here is not so much to identify individual themes as to observe that Dvořák has created material so constantly ripe for elaboration that applying the terms "exposition" and "development" to this movement is—at least from the listener's point of view—almost meaningless. The soloist has barely a moment's pause once the music of the Allegro is under way; he is constantly varying and developing the thematic ideas, all the while displaying his skills as both melodist and pyrotechnical virtuoso par excellence. The "big" return to the main theme—the "recapitulation," if you must—really has nowhere to go, since so much has already happened, and Dvořák accordingly cuts things short with the suggestion of a brief cadenza (over forceful horn calls which recur in varying guises throughout the concerto) and then a contemplative bridge passage for winds and low strings—the soloist giving out yet another variant of the main theme—leading directly to the wonderfully expansive and beautiful F major Adagio.

The length of the second movement is supported not only by Dvořák's ability to create long-breathed arcs of melody, but also by his skill in juxtaposing contrasting key areas. Over a gentle cushion of orchestral strings, the soloist introduces an elegiac theme around which woodwinds weave soft garlands. The beginning of an orchestral statement—the melody now heard in flutes and oboes—is suddenly interrupted for a stormy F minor episode, distant horns adding to the tension. A gently rocking theme in C major signals the return of calm; when this is taken up by the soloist it is in E major—a place rather far removed from the original home key of F! The pace quickens, and martial trumpet fanfares herald the return of the main


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theme now in A-flat, first in oboes and clarinets, then sung with lavish yet gentle embellishment by the soloist. The "rocking" theme recurs, as expected, in F major, but Dvořák still has one more sound-area to explore, and the soloist takes up the rocking theme in A major—another third-related key, paralleling the earlier juxtaposition of C and E—before the music closes with a return of the main theme in the horns, at last in a secure F major, the soloist's calm figurations leading us to the very quiet final cadence.

The rondo finale is unflaggingly energetic, tuneful, and, to quote Michael Steinberg, "unabashedly Czech," exploiting the folk-dance rhythms of the *furiant* in its A major main theme and the duple-time *dumka* in the D minor central episode. Dvořák is particularly inventive in his presentations of the main theme: it is heard first over high strings, the second violins sustaining a tonic A; it returns against a crashing open fifth in the timpani and the simulation of Czech bagpipes in the open fifth of violins and cellos; and for its third appearance it sounds against a rush of upper-string activity with off-beat accents in the cellos and basses. For the *dumka* episode, Dvořák asks the timpanist to retune his E to a D (other briefer instances of retuning occur occasionally in this score); this episode also stresses two-against-three cross-rhythms, particularly via the triplets of the horns heard against the steady 2/4 of the *dumka* theme. Near the end, there is a striking change of color when the solo flute brings back the main theme beginning on A-flat, and then a brief reference to the *dumka* prepares the exuberant final pages, a sudden accelerando and four brilliantly boisterous chords bringing this marvelous movement to a close.

—from notes by
Marc Mandel

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Leoš Janáček
Sinfonietta

Leoš Janáček was born in Hochwald (Hukvaldy) in Northern Moravia on July 3, 1854, and died on August 12, 1928, in Moravska Ostrava. He composed the Sinfonietta in 1925 and 1926, and the first performance was given at Prague on June 26, 1926, with Václav Talich conducting the Czech Philharmonic Orchestra. The New York Symphony Society gave the American premiere under the direction of Otto Klemperer on March 4, 1927. Erich Leinsdorf led the first Boston Symphony performances in October 1968. Seiji Ozawa conducted the BSO's only previous Tanglewood performance on August 16, 1980. The Sinfonietta is scored for four flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons, four horns, nine trumpets in C and three in F, two bass trumpets, four trombones, two tenor tubas, bass tuba, timpani, cymbals, harp, and strings.

So often do we hear about musical prodigies like Mozart, Schubert, and Mendelssohn that we tend to forget the other end of the scale, the composer whose mastery develops very slowly, but steadily, leading to a series of masterpieces written at an advanced age. There are two classic instances of composers whose real artistic achievement began after the age of fifty, the eighteenth-century French composer Rameau and the twentieth-century Moravian composer Janáček.

Janáček had composed prolifically from the mid-1870s in just about every possible medium—piano and chamber music, orchestral work, opera, choral pieces, and folk music arrangements. Only with the premiere in January 1904 of his opera *Jeji pastorkyňa* ("Her Stepdaughter," known outside of Czechoslovakia as *Jenůfa*) did he produce a piece that was widely recognized as a masterwork; it was the first in a string of eight powerful works for the musical theater composed in the next twenty-four years. Worldwide recognition came even later: it took *Jenůfa* twenty years to get to the Metropolitan

Opera, and by then Janáček had completed all his works except those that came in a final vigorous bouquet of fresh invention: his last opera, *From the House of the Dead* (1927-28), the powerful *Glagolitic Mass*, a remarkable series of instrumental works including the wind sextet *Mládi* ("Youth") and the two string quartets (subtitled "*The Kreutzer Sonata*" and "*Intimate Letters*," respectively), a Concertino for piano, two violins, viola, clarinet, horn and bassoon, and his last completed orchestral work, the Sinfonietta.

Like his great Russian predecessor Mussorgsky (whose work surely inspired him), Janáček took inspiration from the rhythm of his native language. Just as Mussorgsky turned Russian inflections into musical rhythms and melodic turns, so Janáček did it with Moravian. Characteristically his music grows from little snatches of melody linked, repeated, and inventively varied.

The birth of the Sinfonietta can be traced to a sunny day in 1925 when Janáček and his close friend Kamila Stösslová, who profoundly influenced many works in the last decade of his life, sat together in a park and listened to a military band concert. The various players in the ensemble stood up for their solos and then sat down again. Janáček was evidently much taken with the performance and constantly mentioned it in letters to Kamila. When the editors of a Czech journal commissioned a new work for performance at the 1926 Sokol Festival of Gymnastics, Janáček was ready to write his own fanfares. When he was finishing the work, in March 1926, he described it to a correspondent as a "pretty little Symfonietta [sic] with fanfares." The term suggests an instrumental miniature; who would expect that a work with a diminutive title like Sinfonietta would call for an enormous orchestra including no fewer than twelve trumpets?

The fanfare inspiration no doubt suggested the emphasis on the brass at the beginning and end; Janáček dedicated the piece to the Czechoslovak Armed Forces, originally with the title "Military Sinfonietta," declaring that the music expresses "the



contemporary free man, his spiritual beauty and joy, his strength, his courage, and his determination to fight for victory."

The Sinfonietta is laid out in five movements of diverse scoring, but as the first of these is essentially an "*intrada*"—a kind of marching-on entry piece, with the players standing up, according to the composer's direction—the work boils down to a small (in the sense of brief!) symphony in four movements. Originally Janáček gave each movement a title, but he later chose to use only the traditional Italian tempo markings to identify them. The titles seem in some cases to have little to do with the musical character, but Janáček explained in an article that he had a specific connotation in mind: the various "scenes" refer to places in his native city, Brno, as it was in the 1920s. With the 1918 union of Bohemia, Moravia, Silesia, and Slovakia into a new country, called Czechoslovakia, free of the centuries-long control of the Hapsburg empire, Brno was suddenly transformed from an inhospitable outpost of the Austro-Hungarian Empire to a free Czech city.

> And then I saw the town undergo a miraculous change. I lost my dislike of the gloomy Town Hall, my hatred of the hill [the notorious Špilberk fortress, with its dungeons for political prisoners] from whose depth so much pain was screaming, my distaste for the street and its throng. As if by a miracle, liberty was conjured up, glowing over the town—the rebirth of October 28, 1918. I saw myself in it. I belonged to it. And the blare of the victorious trumpets, the holy peace of the Queen's Monastery, the shadows of night, the breath of the green hill, and the vision of the growing greatness of the town, of my Brno, were all giving birth to my Sinfonietta.

The formal organization comes from the piling up of repetitive blocks, which lends a powerful solidity to the score. (In the discussion that follows, the original title of each movement is indicated in parentheses, since it gives a hint, at least, of the composer's intentions.) The opening Allegretto ("Fanfares") is a massive brass movement, built up of ostinato figures overlapping at different tempos. The Andante ("The Castle") grows from a highly rhythmic dance-like tune of almost burlesque character with a rich chain of motivic variants. The slow third movement ("The Queen's Monastery") is the most purely lyrical of the movements in the piece. The fourth movement ("The Street") with its numerous repetitions of a single fragment first heard in the trumpet and the changes rung on it—including some musical joking—is the "scherzo" of the Sinfonietta. The last movement ("The Town Hall") begins rather wistfully, but passes through crisis to a joyous festivity in which twelve trumpets in unison proclaim again the fanfares of the opening movement. Janáček's expression of faith in the future of his newly-free nation is at the same time one of the most remarkable orchestral scores of any day.

—S.L.



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MAREK JANOWSKI conducting

WAGNER — Prelude, Dance of the Apprentices, and Procession of the Mastersingers, from *Die Meistersinger von Nürnberg,* Act III

PROKOFIEV — Piano Concerto No. 3 in C, Opus 26
Andante—Allegro
Theme (Andantino) and Variations
Allegro ma non troppo

GARRICK OHLSSON

INTERMISSION

BRAHMS — Symphony No. 3 in F, Opus 90
Allegro con brio
Andante
Poco Allegretto
Allegro—Un poco sostenuto

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NOTES

Richard Wagner

Prelude, Dance of the Apprentices, and Procession of the Mastersingers, from Act III of *Die Meistersinger von Nürnberg*

Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice, Italy, on February 13, 1883. He composed Die Meistersinger von Nürnberg *(*The Mastersingers of Nuremberg*) between March 1862 and March 5, 1867, completing the orchestra score on October 24, 1867. The opera received its first performance on June 21, 1868, at Munich, Hans von Bülow conducting. The first American performance took place at the Metropolitan Opera House in New York on January 4, 1886, Anton Seidl conducting. The first Boston Symphony performance of the present sequence of third-act orchestral excerpts took place in February 1882, Georg Henschel conducting, in the BSO's inaugural season. Erich Leinsdorf gave the most recent BSO performances of this music in September and October 1967. The orchestra includes piccolo, two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, triangle, cymbals, harp, and strings.*

Like *Tristan und Isolde,* the opera that immediately preceded it in Wagner's output, *Die Meistersinger* was written during the years following Wagner's break from his work on *Der Ring des Nibelungen.* By the summer of 1857, hopes for the production of his *Ring*-in-progress were all but gone, and negotiations with his publishers were getting nowhere. There was no regular source of income, he had had no new work staged since the premiere of *Lohengrin* under Liszt at Weimar in 1850, and so it was obviously time for something more likely to be produced than the *Ring.* This he thought he had found in *Tristan und Isolde.* Even when this proved not to be the case, Wagner expressed naively similar sentiments as he turned to work on *Die Meistersinger,* assuring the publisher Schott that this next opera would be "light, popular, easy to produce," requiring neither a great tenor nor "a great tragic soprano," and well within the abilities of any small opera company. Of course he again proved himself wrong. *Die Meistersinger von Nürnberg* is one of the longest operas in the repertory (and, like *Tristan,* it is hardly ever performed uncut). It requires no fewer than seventeen solo performers, including a leading tenor and leading bass of remarkable stamina, and the ensembles that close the first two acts are among the most difficult and complex ever written.

Considered in a very broad sense as something of a companion piece to *Tristan,* the other major product of Wagner's break from work on the *Ring, Die Meistersinger* reflects not only Wagner's growth as a composer, but also his considerable versatility,



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his ability to employ contrasting musical vocabularies as called for by constrasting subject matter. The intense chromaticism of *Tristan* is perfectly suited to that work's depiction of heightened longing, both physical and spiritual. On the other hand, *Die Meistersinger*—full of down-to-earth humanity in its portrayal of characters, situations, and emotions—is written in a prevailingly direct diatonicism embodied from the start in the overture, which itself anticipates music to be heard late in act III, including that which rings down the opera's final curtain.

Die Meistersinger concludes with the gathering of the townspeople of Nuremberg to witness a song contest at which the young knight Walther von Stolzing will finally win the hand of Eva, the woman he loves. The victory has not come easily, since Walther's prizewinning song bends virtually every one of the compositional rules to which the conservative mastersingers so staunchly hold. That is, all but one of the mastersingers—the poet/philosopher/cobbler Hans Sachs, himself also in love with Eva. In the final scene, the Dance of the Apprentices accompanies the young trainees of various guilds as they gather on the meadow. The Entrance of the Mastersingers heralds the arrival of the mastersingers themselves with their theme music introduced much earlier, in the opera's overture. These selections stand in strong contrast to the music that opens act III: the third-act Prelude sets the stage for the musings of Hans Sachs on the events that have transpired thus far, and which, like the opera as a whole, are concerned with music, art, and life itself.

—Marc Mandel

Sergei Prokofiev
Piano Concerto No. 3 in C, Opus 26

Sergei Sergeyevich Prokofiev was born at Sontzovka, Government of Ekaterinoslav, Ukraine, on April 23, 1891, and died at Nikolina Gora near Moscow on March 5, 1953. He began planning a third piano concerto as early as 1911, but completed it only in 1921. Prokofiev himself played the solo part in the premiere, which was given on October 16 that year by the Chicago Symphony Orchestra conducted by Frederick Stock. The composer was also soloist at the first Boston Symphony Orchestra performance, on January 29, 1926; Serge Koussevitzky conducted. Jorge Bolet played the solo part in the first Tanglewood performance, with Erich Leinsdorf conducting, on August 11, 1963; the most recent Tanglewood performance, on July 31, 1992, featured pianist John Browning with Leonard Slatkin conducting. Besides the solo piano, the score calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, bass drum, castanets, tambourine, cymbals, and strings.

As the only child in a cultural and affluent household, Prokofiev's early development was directed first by his doting pianist mother, who gave him his first lessons on the instrument, and then—when his talent proved to be unmistakable—by the young composer Reinhold Glière, who was hired to come as a private music tutor to Sontzovka. By the time Prokofiev entered the St. Petersburg Conservatory in 1904 he had already completed a remarkable number of youthful works, mostly for the piano, but also including a violin sonata and an opera. During his first four years in St. Petersburg he pursued the course in composition. It was a difficult time: 1905 brought the first rumblings of the coming revolution, disturbing the tranquility of academic life (Rimsky-Korsakov was fired for anti-government activities, and other leading teachers resigned in protest). But Prokofiev himself was responsible for most of his own difficulties. Rather arrogant by nature, he was also younger than the other students and found it difficult to make friends with them. Most of his teachers were conservative pedagogues whose tutelage Prokofiev found dull; eventually he found himself in open clashes with his harmony teacher Liadov. Within a few years, the headstrong young colt had appeared in a recital of his own music that marked him as an enfant terrible, an image he assiduously cultivated for some time.

Prokofiev's experience in the composition program so disillusioned him to the prospects of teaching that he decided to pursue a career as a performer. Thus, though he had maintained at best a love-hate relationship with the St. Petersburg Conservatory—somewhat skewed to the latter—he decided to stay on for the study of piano and conducting. Here, too, his willful self-assurance made difficulties, but his piano teacher, Anna Esipova, proved as strong-willed as he. Prokofiev disdained to play the music of the Classical era without adding his own "improvements," and he found the discipline of technical drills a waste of time. Only when Esipova threatened him with expulsion did he see the light. His four years of study proved essential to his career as a soloist. He already played brilliant pieces brilliantly, but Esipova nourished a strain of lyricism that was to become as important to his composition as it was to his playing.

Needless to say, he did not give up composing during this time. Before completing the piano program, Prokofiev had already finished his first two piano concertos (obviously designed as showpieces for himself) and had even boldly chosen to play the First Concerto as his piece for the final keyboard competition, although it was expected that the participants would choose a work from the established repertory.

The years following Prokofiev's graduation in 1914 were marked by war and revolution in the world at large and in Russia in particular. Yet in spite of this, Prokofiev began to achieve renown, composing some of his best-known works, including the *Classical* Symphony and the First Violin Concerto. Eventually, though, the unsettled condition of musical life and almost everything else persuaded him to go abroad, at least for a time. He set out with high hopes for New York, going the long way, through Vladivostock, Tokyo, and San Francisco. While on this long journey he began sketching a new opera, *The Love for Three Oranges*, as well as two movements of a string quartet. Though the opera was eventually to become his most successful stage work, its first production was fraught with difficulties. After signing a contract for a 1919 production in Chicago, Prokofiev finished the score in time for rehearsals. The sudden death of the intended conductor postponed the premiere for one year, then a second. Increasingly disillusioned with the United States, Prokofiev left for Paris in the spring of 1920.

Paris was a good place for a Russian composer of advanced tendencies. Diaghilev's brilliant Ballets Russes was open to the newest ideas, especially from Russian composers, and Serge Koussevitzky had founded his own concert series emphasizing new works. After the exciting premiere of his ballet *The Tale of the Buffoon* by the Ballets Russes (Paris loved it, London hated it), Prokofiev adjourned to the coast of Brittany for a summer of composition. There he achieved his long-held plan to write a Third Piano Concerto. Much of the material was already in hand, since he had been thinking about such a work since completing the Second Concerto in 1914, and some of the musical ideas go back even before that. He was still committed to the premiere of his opera in Chicago that fall, so he took the opportunity of introducing the new piano concerto there during the same trip. *The Love for Three Oranges* was premiered (in French, rather than the Russian in which it had been composed) at the Auditorium Theater in Chicago on December 30, 1921; the concerto, though composed later, preceded the opera into the world by two months. Here, too, Prokofiev received diverse reactions: Chicago loved both works, New York hated them. Following this experience, Prokofiev returned to Paris, where he lived until his permanent return to the Soviet Union in 1938. Only concert tours brought him back to the United States during that period. By now, though, his two major "American" pieces are well established as favorites among Prokofiev's output.

The Third Concerto, in fact, is the most frequently performed of Prokofiev's five contributions to that genre. Though it is not a whit less demanding technically than the first two concertos, it opens up a new and appealing vein of lyricism that Prokofiev was to mine successfully in the years to come. At the same time his biting, acerbic humor is never absent for long, especially in the writing for woodwinds and sometimes for percussion.

Prokofiev customarily wrote melodic ideas in a notebook as they occurred to him, sometimes gathering them for years before assembling them into a finished work, sometimes taking material from a work already completed and recasting it in a new guise. Both of these procedures occurred in the creation of the Third Piano Concerto. Some of the material dates back to 1911. But the first substantive ideas to find their way into the score came when he created a theme to be used as the basis of a set of variations in 1913 (this now opens the second movement), though he did not work further on it at that time. In 1916-17 he created the main ideas for the first movement and wrote two variations on the 1913 theme. The string quartet that he began and then abandoned while en route to the United States was, according to the composer, a "white" quartet, because it was in a diatonic style playable on the white keys of the piano. (Such a description obviously comes from a pianist, since the idea of "white keys" would mean nothing to a string player!) Two of the themes from that work likewise found their way into the new concerto. Thus, when Prokofiev began working specifically on the Third Concerto in 1921, he already had virtually the entire thematic material of the work at hand.

The concerto opens with a yearning lyrical theme in the clarinet, immediately echoed in flute and violins; its simplicity makes it memorable, and it will mark several stages of the form later on. Almost at once a bustling of sixteenth-note runs in the strings ushers in the soloist, whose nervous theme grows out of the first three notes of the opening lyrical theme (a major second down and a perfect fifth up) turned backwards (a perfect fifth down and a major second up), then sweeps farther afield harmonically in its headstrong energy. An austere march of pounding chords leads to a faster passage of whirling triplets to conclude the exposition. The basic material is developed and recapitulated in a free sonata form.

The main theme of the second movement is one of those patented Prokofiev tunes, dry and sardonic. But it doesn't stay that way long. The first variation is a Chopin nocturne with a twist; each ensuing variation has its own special color and character, by turns brilliant, meditative, and vigorously energetic. A climactic restatement of the theme with further pianistic display dies away mysteriously into nothing.

The finale begins with a crisp theme in bassoons and pizzicato lower strings in A minor; the piano argues with thundering chords, clouding the harmony. Despite various contrasting materials, some lyrical, some sarcastic, the opening figure provides the main basis for the musical discussion, ending in a brilliant pounding coda.

—Steven Ledbetter

Johannes Brahms
Symphony No. 3 in F, Opus 90

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his Third Symphony during a stay at Wiesbaden in the summer of 1883; the two middle movements may date back to a never-completed "Faust" project on which Brahms was working in 1880-81. Hans Richter led the Vienna Philharmonic in the first performance of the F major symphony on December 2, 1883. It was first heard in America at one of Frank Van der Stucken's "novelty concerts" at New York's Steinway Hall on October 24, 1884. Wilhelm Gericke led the first Boston Symphony performance of the Third Symphony in November 1884. Serge Koussevitzky gave the first Tanglewood performance on August 15, 1937; Seiji Ozawa gave the most recent Tanglewood performance on July 8, 1988. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

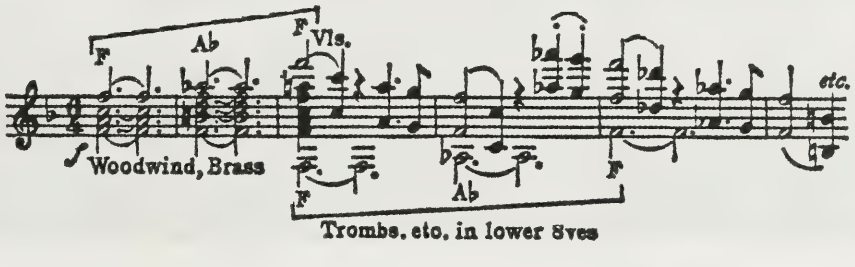
The first performance of the Brahms Third Symphony, in Vienna on December 2, 1883, was successful despite the presence in the audience of a vocal Wagner-Bruckner faction which held against Brahms both his fame as a composer and his friendship with the critic Eduard Hanslick, who pronounced the F major "a feast for the music

lover and musician" and, of Brahms's symphonies to that time, "artistically the most perfect. It is more compactly made, more transparent in detail, more plastic in the main themes." According to Hanslick, Hans Richter, the conductor of the premiere, christened this symphony "Brahms's *Eroica*" shortly before the first performance. And like Beethoven in *his* Third Symphony, Brahms marks the first movement "Allegro con brio."

Brahms had already secured his reputation as an orchestral composer with the premiere of his Variations on a Theme by Haydn in Vienna in November 1873. Already behind him were his First Piano Concerto, the D major Serenade, Op. 11, and the A major Serenade, Op. 16, all dating from the late 1850s. Some material for the First Symphony also dates back to that time, but that work had to wait for its completion until 1876, by which time Brahms was able finally to overcome his strong reservations about following in Beethoven's footsteps. The Second Symphony followed without hesitation a year later, and the Violin Concerto came a year after that, both being products of Brahms's particularly productive summer work habits. Likewise the Third Symphony in 1883: having been occupied with thoughts for the symphony for some time, he interrupted a trip to the Rhine, renting accommodations in Wiesbaden so that he could complete the work and apparently writing it out without pause.

The Brahms Third is generally considered the most difficult of the composer's four for a conductor to bring off successfully, and not just because all four of its movements end quietly—a fact that causes some conductors to shy away from it altogether, and which also may explain why it appears with considerably less frequency than the First, Second, and Fourth. Early in this century, Tovey described the F major as "technically by far the most difficult [of Brahms's symphonies], the difficulties being mainly matters of rhythm, phrasing, and tone." One can expand upon this by mentioning the swift alternation of sharply contrasted materials during the course of the first movement, and the need to make both clear and persuasive the thematic connections that bind together the first, second, and last movements, a procedure Brahms does not attempt in his other symphonies. And, as the least often performed of the four, the Third continues to remain, in a sense, almost "new" insofar as audiences are concerned, and especially since its tight thematic and architectural structure, lean orchestration, and less effusively Romantic tone stand in sharp contrast to the other three.

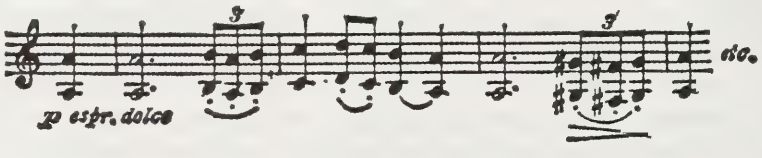
The symphony begins Allegro con brio, with a rising motto for winds and brass whose broad 6/4 meter seems almost to hold back forward progress; it is only with the introduction of the main theme, taking the initial motto as its bass line, that the music begins really to move:



The three-note motto, F-A-flat-F, is Brahms's shorthand for "*frei aber froh*," "free but glad," musical symbolism he had already used in the A minor string quartet, Opus 51, No. 2, as rejoinder to Joseph Joachim's F-A-E, "*frei aber einsam*," "free but lonely," many years before. But the F-A-flat-F motto here serves still another, purely musical purpose: the A-flat suggests F minor rather than F major, an ambiguity to be exploited elsewhere in the symphony. The sweeping main theme gives way to a new idea, tentative in its progress, clinging tenuously to nearly each note before moving to the next, but soon opening out and leading to a graceful theme given first to solo clarinet, then to solo oboe and violas in combination. This theme, in darker colorations,

will be prominent in the development section of the movement. Now, however, an increase in activity leads to the close of the exposition, a forceful passage built from stabbing downward thrusts in the strings and a swirling wave of energy beginning in the winds and then encompassing the entire orchestra before grinding to a sudden halt for a repeat of the exposition. This is a particularly difficult moment rhythmically since the return to the nearly static opening of the movement comes virtually without warning, but there is something about the tight, classical architecture of this shortest of Brahms's symphonies that makes the exposition-repeat an appropriate practice here, and not just a bow to convention. Hearing the beginning twice also helps us recognize the masterstroke that starts the recapitulation, where the motto idea, introduced by a roll on the kettledrum, broadens out both rhythmically and harmonically to propel the music forward in a way the opening of the symphony did not attempt. The motto and main theme will come back in yet another forceful guise to begin the coda, the theme transforming itself there to a chain of descending thirds—Brahms's musical signature in so many of his works—before subsiding to *pianissimo* for one further, quiet return in the closing measures.

The second and third movements are marked by a contained lyricism, subdued and only rarely rising above a piano. Hanslick describes the opening pages of the C major Andante as "a very simple song dialogue between the winds and the deeper strings"; the entry of the violins brings emphatic embellishment and the appearance of a new idea sweetly expressive within a narrow compass, clearly characterized by the repeated pitch at its beginning and the triplet rhythm that stirs its otherwise halting progress:



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Brahms will use the repeated-note motive to mysterious effect in this movement, but the entire theme will return to extraordinarily significant purpose later in the symphony.

The third movement is a gentle interlude in C minor, its pregnant melody heard first in the cellos and then in a succession of other instruments, among them combined flute, oboe, and horn; solo horn, solo oboe, and, finally, violins and cellos together. Before the statement by the solo horn, an interlude plays upon a yearning three-note motive again characterized by a simple repeated-pitch idea. As in the preceding movement, trumpets and drums are silent.

The finale begins with a mysterious dark rustling of strings and bassoons that seems hardly a theme at all, and it takes a moment for us to realize that, contrary to all expectation—but obviously so right once we're aware of it—this last movement is in the minor mode. A *pianissimo* statement of the second-movement theme quoted earlier steals in so quietly that we barely have time to make the connection. Then, without warning, a *fortissimo* explosion alerts us already to how ripe for development is Brahms's "non-theme," as in the space of just a few pages it is fragmented and reinterpreted both rhythmically and melodically. This leads to the finale's second theme, a proud and heroic one proclaimed in the richly romantic combined timbres of cellos and horns; this is the music that suggested to Joachim the story of Hero and Leander.* After playing with further muted transformations of the opening idea, the development builds to a climax on overlapping statements of the second-movement theme proclaimed by the orchestra at full volume and hurtling the music into the recapitulation. Only with a quiet transformation in the violas of the opening idea does the energy level finally subside. The symphony's final pages return to the soft serenity of F major with the reemergence in a newly restrained guise of the second-movement theme, followed by allusion to and the return of the F-A-flat-F motto, and, at the end, one last, mist-enshrouded recollection of the symphony's beginning.

—from notes by
Marc Mandel

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*Joachim writing in a letter to Brahms dated January 27, 1884: "I find the last movement of your symphony deep and original in conception...It is strange that, little as I like reading poetic meanings into music, I have here formed a clear picture of 'Hero and Leander' and this has rarely happened to me in the whole range of music. The second subject in C major recalls to me involuntarily the picture of the intrepid swimmer fighting his way towards the promised goal, in the face of wind and storm. Is that something like your own conception?"



Happy Birthday

Seiji Ozawa

Itzhak Perlman

Yo-Yo Ma

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Seiji Ozawa, *Music Director*

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Sunday, July 23, at 2:30

THE THREE BIRTHDAYS GALA CELEBRATION CONCERT
SUPPORTED BY NEC

Celebrating
Seiji Ozawa's 60th Birthday (September 1, 1995)
Itzhak Perlman's 50th Birthday (August 31, 1995)
and
Yo-Yo Ma's 40th Birthday (October 7, 1995)

SEIJI OZAWA conducting

BRAHMS — *Academic Festival* Overture, Opus 80

BRAHMS — Concerto in A minor for violin and cello, Opus 102

Allegro
Andante
Vivace non troppo

ITZHAK PERLMAN
YO-YO MA
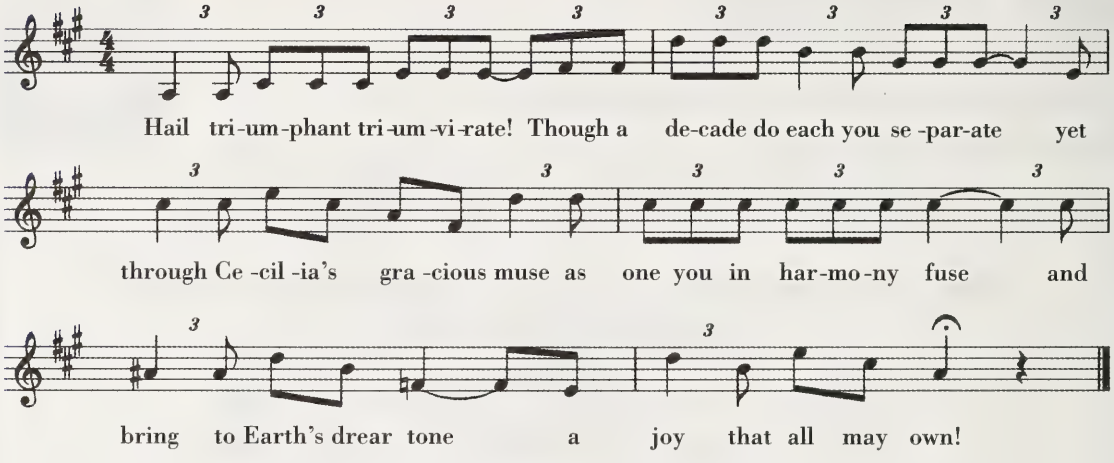
INTERMISSION



Photos by Lincoln Russell (pages 27, 30, 31)

With the Boston Symphony Orchestra in Prague, December 1993

THREE BIRTHDAY ODE



From Robert Ripley, on behalf of the Members of the Orchestra

July 23, 1995

ON BEHALF of the Trustees and Overseers of the Boston Symphony Orchestra, I am delighted to extend warmest congratulations to Yo-Yo Ma on his 40th birthday, to Itzhak Perlman on his 50th birthday, and to Seiji Ozawa on his 60th birthday. Each of these consummate artists has been recognized for his outstanding and enduring contributions to music, with performances that have captivated and inspired audiences around the world. Yet each is also known for a generosity of spirit that shines through every performance. By those standards, tonight's concert should be absolutely dazzling!

We who have the opportunity to witness this celebration of "The Three Birthdays" can only marvel at the wealth of talent assembled in the Koussevitzky Music Shed and be grateful for whatever forces brought about the happy confluence of these three milestone birthdays.

On this very special day, we say "happy birthday and thank you" for a collective 150 years of musical joy.

Nicholas T. Zervas

Nicholas T. Zervas, M.D.
President
Boston Symphony Orchestra

LEON FLEISHER conducting

STRAVINSKY *Greeting Prelude*

Composed for the 80th birthday of Pierre Monteux, the BSO's music director from 1919 to 1924, and introduced by Charles Munch to open a BSO Pension Fund concert celebrating that birthday on April 4, 1955. Following the Stravinsky, Pierre Monteux led an all-Beethoven program featuring Leon Fleisher, now the Tanglewood Music Center's artistic director, in Beethoven's Fourth Piano Concerto.

Musical surprises especially for the occasion.

JOHN WILLIAMS conducting

WILLIAMS *Happy Birthday Variations*
(A Birthday Greeting for Orchestra)
(world premiere)

At the end of many of his concert performances
Seiji Ozawa customarily acknowledges each section
of the orchestra for its unique contribution . . .

First the horns, then the percussion, followed by
woodwinds and brass, and finally the strings,
before the entire orchestra bows.

It occurred to me, that for his birthday,
each orchestral section, proceeding in that order,
might offer its special tribute. . .
. . . followed by the audience joining the full ensemble
in wishing him happy birthday.

Hence the following!

J.W.



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Yo-Yo Ma gave his first public recital at five and was being compared with such masters as Rostropovich and Casals by the time he was nineteen. Mr. Ma has appeared with eminent conductors and orchestras throughout the world. He has earned a distinguished international reputation as an ambassador for classical music and its vital role in society. Highly acclaimed for his ensemble playing, he regularly performs and records with a wide circle of colleagues. In the 1995-96 season he and Emanuel Ax will celebrate the twentieth anniversary of their long-standing partnership with a recital tour, and a special concert at Alice Tully Hall for PBS's "Live From Lincoln Center" series. Mr. Ma is currently working on a collaborative project of a different kind, creating films of Bach's six cello suites that explore the relationship between Bach's music and other artistic disciplines by incorporating the work of choreographer Mark Morris, renowned Kabuki artist Tamasaburo Bando, the Italian architect Piranesi, Boston-based garden designer Julie Messervy, and Olympic ice-dancing champions Jane Torvill and Christopher Dean. Devoted also to contemporary music, Mr. Ma will this season record concertos written for him by Leon Kirchner, Christopher Rouse, and Richard Danielpour. Among many other engagements, his 1995-96 season will include a 100th-anniversary performance of the Dvořák Cello Concerto with Bernard Haitink and the London Philharmonic, and tours of South America and East Asia with special outreach activities in Bangkok and Singapore. An exclusive Sony Classical recording artist, Mr. Ma also devotes time each year to working with young musicians at the Tanglewood Music Center, Interlochen, and other programs. He includes educational outreach activities in his regular touring schedule as well, through master classes and more informal interaction with student audiences. Born in Paris in 1955 to Chinese parents, Yo-Yo Ma began his cello studies with his father at age four. He later studied with Janos Scholz and in 1962 began his studies with the late Leonard Rose at the Juilliard School. Recipient of the Avery Fisher Prize in 1978, he was awarded an honorary doctorate in music by his *alma mater*, Harvard University, in 1991. Mr. Ma has appeared repeatedly with Seiji Ozawa and the Boston Symphony Orchestra at Symphony Hall and at Tanglewood since his subscription series debut in February 1983, including a European tour in 1984 and a gala Dvořák concert in Prague, also featuring Itzhak Perlman, in December 1993. He has recorded Strauss's *Don Quixote* and the Monn/Schoenberg Cello Concerto with Mr. Ozawa and the orchestra, and was soloist in the world premiere of John Williams's Cello Concerto under Mr. Williams's direction in the concert that opened Tanglewood's Seiji Ozawa Hall last summer.





Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the irrepressible joy of music-making that he communicates. In 1986 President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty." Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv; an appearance on the "Ed Sullivan Show" in 1958 brought him to international attention. Following studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the Levintritt Competition in 1964; since then he has appeared with every major orchestra, and in recitals and festivals throughout the world. In December 1993 Mr. Perlman joined Seiji Ozawa and the Boston Symphony Orchestra for a gala Dvořák concert in Prague, issued by Sony Classical on compact disc and home video; following the recent PBS broadcast of this concert, Messrs. Perlman and Ozawa received Emmy awards for "Individual Achievement in Cultural Programming." The violinist also collaborated recently with John Williams and the Boston Symphony Orchestra performing the violin solos for Steven Spielberg's Academy Award-winning film, *Schindler's List.* Mr. Perlman's best-selling recordings—on EMI/Angel, Deutsche Grammophon, Sony Classical/CBS Masterworks, London/Decca, and RCA/BMG Classics—have won numerous Grammys. His vast repertoire encompasses all the standard violin literature as well as music by contemporary composers, whose efforts he has championed. Among his latest releases is a four-disc retrospective entitled "The Art of Itzhak Perlman," on EMI Classics, containing a wide variety of the violinist's favorite pieces recorded over the past twenty years. Numerous publications and institutions have paid tribute to Mr. Perlman as both artist and humanitarian; he has entertained and enlightened millions of viewers with his appearances on television; and his devotion to the cause of the handicapped and disabled is an integral part of his life. In 1992, the PBS documentary of his historic trip to the Soviet Union with the Israel Philharmonic, entitled "Perlman in Russia" and available on EMI/Angel video, was honored with an Emmy Award as "Best Music Documentary." Mr. Perlman has performed regularly with the Boston Symphony Orchestra since 1978, including annual appearances at Tanglewood since 1984. A number of his early recordings were made in collaboration with the Boston Symphony Orchestra and its then music director, Erich Leinsdorf. His recording of Leonard Bernstein's Serenade, Samuel Barber's Violin Concerto, and Lukas Foss's Three American Pieces with Seiji Ozawa and the Boston Symphony Orchestra, made in conjunction with his appearance as the BSO's Opening Night soloist at Symphony Hall last September, has recently been issued by EMI.

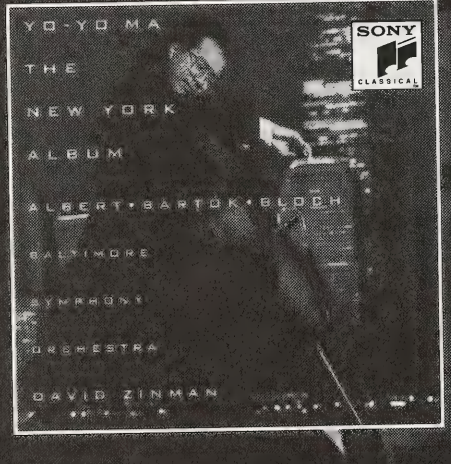


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NOTES

Johannes Brahms
Academic Festival Overture, Opus 80

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna, Austria, on April 3, 1897. He wrote the Academic Festival *Overture during the summer of 1880, tried it out with the student orchestra of the Berlin Hochschule in December that year, and led its official premiere on January 4, 1881, in Bremen. The first American performance was given on August 18, 1881, at one of Theodore Thomas's "Summer Garden Concerts" at the Exposition Building in Chicago; by the end of that year Thomas had also introduced the overture to Boston, New York, and Brooklyn. Georg Henschel led the first Boston Symphony performance of the overture in November 1882. The orchestra's first and most recent Tanglewood performances were given respectively by Serge Koussevitzky on August 15, 1937, and André Previn on August 21, 1983. The overture is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, bass tuba, timpani, bass drum, cymbals, triangles, and strings.*

When the University of Breslau conferred an honorary doctorate on Brahms in 1879, it was assumed that the composer would acknowledge the honor with a special composition. No doubt what everyone expected was something to support the Latin citation accompanying the award, which declared Brahms "the foremost composer of serious music in Germany today" (indeed, "austere" would be accurate as an alternative translation for "serious"). Perhaps it would be a darkly sombre symphony, or an intricate polyphonic choral work with invertible canons in eight real parts. Whatever the rectors of the university might have expected, it was most assuredly not a potpourri of German student songs, especially songs associated with the less intellectual aspects of university life—wenching, wining, freshman initiation, and so on. But perhaps Brahms, who surely was aware of his reputation for writing the most serious stuff around, decided to have a little fun with the academics, for although he himself had never attended university he did have some contact with the music of the students, including the ritual initiation "fox-ride" undertaken with his friend, the violinist Joseph Joachim, at a students' club in Göttingen when he was twenty. Nearly thirty years later that ceremony—and the song that accompanies it—were transmuted into one of the composer's most popular compositions.

After beginning softly in the minor (the students' irrepressible high spirits are barely held in check by the faculty), the firm establishment of the major brings with it

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the chorale-like tune "*Wir haben gebauet ein stattliches Haus,*" played by the trumpets. The students are now free, and the opening material bursts forth at full volume. Brahms modulates to a very bright key to introduce, in violins, the "*Landesvater*" melody but then proceeds to the normal dominant for what would be the "real" secondary theme were this an abstract sonata movement. The tune introduced here is the freshman initiation fox-ride song, "*Was kommt dort von der Höh?*" The review of all these tunes in the tonic brings us to the most famous of all student songs, "*Gaudeamus igitur*": "Let us rejoice while we are still young; after a jolly youth and a burdensome old age, the earth will claim us." In this overture Brahms indulged himself with the largest orchestra he ever used, including extra percussion for the sake of spectacle. He himself conducted the premiere in January 1881, at Breslau. Whatever the university graybeards may have thought of this unbuttoned romp, Brahms's wit and technique had surely captured one perpetual aspect of student life.

—Steven Ledbetter

Johannes Brahms
Concerto in A minor for violin and cello, Opus 102

Brahms composed his Double Concerto at Thun in Switzerland in the summer of 1887 and led its first public performance on October 18, 1887, at Cologne, with Joseph Joachim and Robert Hausmann as the soloists (see below). Theordore Thomas led his orchestra in the American premiere on January 5, 1889, at Chickering Hall in New York, with soloists Max Bendix and Victor Herbert. Emil Paur led the first Boston Symphony performance in November 1893 with BSO principals Franz Kneisel, violin, and Alwin Schroeder, cello. Serge Koussevitzky led the BSO's first Tanglewood performance on August 4, 1946, with violinist Erica Morini and cellist Gregor Piatigorsky. Charles Dutoit led the orchestra's most recent Tanglewood performance on July 26, 1987, with BSO principals Malcolm Lowe and Jules Eskin, though Midori and Yo-Yo Ma were soloists under Leon Fleisher's direction with the Tanglewood Music Center Orchestra for a performance here of just the the first movement on August 26, 1988, in a special TMC Orchestra concert honoring Leonard Bernstein's seventieth birthday. In addition to the two soloists, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

After completing his Fourth Symphony, Brahms wrote only one more work for orchestra in the more than ten years that remained to him, concentrating instead on chamber music, small choral pieces, songs, and piano and organ music. But the last work involving orchestra, the Double Concerto, Opus 102, was a work viewed in the early years as knotty and inaccessible. It is, without any doubt, as closely wrought as anything by Brahms, a serious work of great strength with little in it of mere virtuoso flash. And yet the solo instruments are given prominent and very different roles (the cello predominating slightly and given to taking the lead) that are carefully woven into the texture and designed especially to produce rich sonority when the two soloists are playing without orchestral accompaniment.

In a sense Brahms conceived the concerto as a peace offering to his friend Joseph Joachim, from whom he had been estranged since 1880, when his clumsy attempts to patch up the Joachims' marriage, which was foundering over Joachim's apparently unreasonable jealousy, actually precipitated their divorce. The violin and cello parts were conceived for Joachim and for Robert Hausmann (cellist of the Joachim Quartet); Brahms sent them the solo parts from Thun, Switzerland, where he had composed the concerto during the summer of 1887. A piano rehearsal at Clara Schumann's home in Baden-Baden late that September marked the first time the two men had spoken in some seven years. The first public performance took place just under a month later. The response was mixed, and even today the Double Concerto is the least familiar of Brahms's four concertos. Tovey explains the cool reaction this

way: "Brahms did not make the new work a systematic display of the charms of the new combination, but simply expressed some of his most powerful and dramatic ideas for all the world as if the combination of instruments was perfectly familiar."

For the American premiere, given by Theodore Thomas just over a year later, on January 5, 1889, the difficulties of the solo parts induced the violinist and cellist to undertake a heroic sacrifice to benefit the performance. The two soloists, Max Bendix and Victor Herbert, both personable young men in their twenties (Herbert was not yet known as an operetta composer but was regarded as the finest cellist in America), knew that the main part of the rehearsal period would fall within the period of Christmas and New Year's, seasons normally full of social obligations, especially for genial young fellows like themselves. So in order to allow themselves enough time to rehearse their demanding parts, and to fortify their resolution to turn down all party invitations, the two young men abjured shaving during the rehearsal period. Their decision was apparently a good idea, since all the critics praised the playing, though, as the Musical Courier asserted, the concerto itself was "not the most catchy thing imaginable."

The concerto opens with a brief forceful assertion for full orchestra interrupted by the unaccompanied cello for a meditative recitative that takes off from the orchestra's last three notes. The orchestra tries again, this time with a more lyrical idea, but now the violin picks up the close of the phrase as the basis for its recitative. The cello rejoins the violin in a brief virtuosic display that leads into the orchestral exposition proper; it elaborates the two ideas already presented, linking them with a dissonant syncopated idea that will have consequences later. The brevity of the thematic ideas as originally presented does not of course prevent Brahms from working out a long-breathed symphonic development in which the solo instruments participate thematically as well as having enormously difficult parts making demands on solo technique and ensemble.

By contrast with the terse first-movement themes, the lyrical melody that opens the slow movement, growing out of Brahms's favorite horn-call figure, is elaborated into generous length, with the solo instruments highlighting the richly textured orchestral strings. A new theme, rather folklike in character, provides contrast of key, and the return to the tonic brings the two melodies back in reverse order, the principal theme this time wonderfully elaborated in the winds while the two solo instruments sing their hearts out in unison.

The cellist leads off the proceedings in the closing rondo-sonata to introduce the lightly scored principal theme in A minor; the cellist also has first crack at the second theme, in C major. But when he attempts to assert rondo form by returning to the opening theme and key, the violin disagrees and brings further elaboration that will lead to new episodes, including passages in the stirring Hungarian gypsy style that Brahms managed so well. When both themes have been restated in the tonic at the recapitulation, the soloists take off on their hair-raising run homewards, while Brahms considerately scores the orchestra very lightly to give his soloists every opportunity of having the last word.

—S.L.



A Tribute to Eugene Lehner



The Bartók string quartets have long been recognized as one of the twentieth century's most significant repertories of work in a single medium. An important stage in that recognition took place at Tanglewood on July 10 and 17, 1948, when the entire cycle of six quartets was performed for the first time—Nos. 3, 2, and 5 on July 10, Nos. 4, 1, and 6 on the 17th—in two concerts given by the Juilliard String Quartet in the old Theatre-Concert Hall. For those performances, the Juilliard Quartet was coached and assisted by Eugene Lehner, who was then a member of the Boston Symphony Orchestra's viola section. A BSO member from 1939 to 1982, and the only remaining charter member of the Tanglewood Music Center faculty from its inception in 1940, Mr. Lehner had previously developed a signal reputation as a chamber musician while a member of the Kolisch Quartet, with which he played the premieres of Bartók's Third and Fifth quartets. (When the Kolisch introduced the Sixth, Mr. Lehner had already left that ensemble for the Boston Symphony.) Though he declined an offer to become the first violist of the Juilliard Quartet, choosing instead to remain with the BSO, he was from the beginning an esteemed mentor of that ensemble. Moreover, his knowledge of Bartók's express wishes in the performance of his music—along with his profound familiarity with the entire repertory of chamber music—has been generously passed on over the years to countless other musicians, including scores of Tanglewood Fellows, as well as members of the Boston University Tanglewood Institute, and his many students at the New England Conservatory of Music and Boston University. Even since his retirement from the Boston Symphony Orchestra, Eugene Lehner, now a nonagenerian, remains an inspiring presence at Tanglewood each summer as a chamber music coach, still passing on the great traditions to a new generation.

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String Quartet No. 1, Opus 7
Lento—Allegretto
Introduzione: Allegro—
Allegro vivace

String Quartet No. 2, Opus 17
Moderato
Allegro molto capriccioso
Lento

String Quartet No. 3
Prima parte: Moderato—
Seconda parte: Allegro—
Ricapitulazione della
prima parte: Moderato—
Coda: Allegro molto

EXTENDED INTERMISSION: ONE HOUR

String Quartet No. 4
Allegro
Prestissimo, con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

Program continues...

String Quartet No. 5

Allegro
Adagio molto
Scherzo: Alla bulgarese
Andante
Finale: Allegro vivace—Presto

BRIEF INTERMISSION: FIFTEEN MINUTES

String Quartet No. 6

Mesto—Vivace
Mesto—Marcia
Mesto—Burletta: Moderato
Mesto

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Week 3

Notes

The string quartet has a long and noble tradition from the great examples of the Classical era to our day. It became for many the quintessential chamber music form, the one composers most wanted to conquer. The difficulty in the quartet is the necessity of limiting the musical ideas to four parts, while at the same time writing so that each of the parts has its own independent character. The limitation to four parts reveals clearly any misjudgment on the composer's part (no bringing in a whole section of other instruments to cover up the error!), so that the ability to compose consistently strong string quartets has long been regarded as one of the supreme tests of a composer. Perhaps no one has made so consistent and significant a contribution to the repertory of the string quartet as Bartók, who worked in the medium from his early years to the end (he was planning a seventh quartet in 1944, within a year of his death).

String Quartet No. 1

Bartók's First Quartet was not his first; he had written a youthful work, later suppressed, in 1899, when he was but eighteen years old. The earliest quartet recognized by the mature composer was written nine years later. During the course of his six completed quartets, Bartók traversed a large span harmonically; the earliest quartet, not surprisingly, is the one closest to traditional tonality (at most crucial points it is grounded in A, or harmonic regions that are closely related). Still, the flexibility, freedom, and boldness with which he writes already mark the assured master. Bartók's insistence on

contrapuntal techniques also ties him to the older masters, particularly Beethoven, whose C-sharp minor quartet, Opus 131, opens with an extended fugue in a slow tempo that evidently inspired Bartók's opening. The second movement is rather sonata-like, though with considerable freedom in the recapitulation. The last movement is far and away the most mature, and the most like the later Bartók in its compactness and its hints here and there of the folk element.

String Quartet No. 2

Bartók's Second String Quartet was among the first of a series of compositions that came in a great upsurge of activity following several years of enforced artistic isolation, begun in 1912, when, tired of struggling with the inevitable disappointments of finding performers and audiences for his new music, he withdrew from active music-making and devoted himself predominantly to his researches into the folk song of Hungary, Rumania, and north Africa. His absorption with his native folk music was soon to bear rich fruit, however, in the works that appeared from 1917, beginning with the ballet *The Wooden Prince*, which had a successful production in Budapest. That was followed on March 3, 1918, by the premiere of the Second String Quartet, performed by the Waldbauer-Kerpely Quartet to which it is dedicated. Bartók's years of folk song study paid off in a completely new musical approach to the problem of employing popular materials in a serious, advanced composition. Rather than simply quoting folk melodies and harmonizing them in a style typical of art music (as so many earlier composers had done, completely changing the character of the original materials in the process), Bartók seems to have absorbed all of Hungarian folk music within himself and to have created a music that at every point sounds Hungarian in its intervals, rhythms, textures, and sonorities, without the naiveté of earlier composers' folk music essays. As his biographer Halsey Stevens notes, "The whole direction of Bartók's later writing might be deduced from this one work." Audiences found it difficult to follow at first, but in a few years it became Bartók's most popular string quartet and his first to be committed to disc.

The work is constructed in three movements, of which the second is the most dynamic; it is surrounded by a lyric first movement and a pensive finale. The material grows out of motives rather than themes, especially the first five notes of the first violin (which present a sequence of fourths—perfect, augmented, and diminished). The fourths themselves are an important interval in the piece, but at the same time the contour grows, enlarging its span, but retaining the basic shape, in a series of continuous variations in a steady, onward flow. The second movement is rhythmic and forceful, even brutal, in its assertion of repeated-note patterns against highly chromatic dancelike melodies. The repeated notes (such as the octave D's in the second violin, reiterated more than one hundred times following the eight introductory measures) serve as a kind of drone—inspired, perhaps, by folk instruments—to ground the tonality even when the melodic lines are most intensely chromatic. After all the energy expended in the second movement, the final Lento, reflective in mood, is built up in sections that progress chainlike from one to the other, linked by some important common intervals, especially fourths and minor seconds, which had been featured prominently earlier in the quartet as well. The style, the structure, and the expressive means employed in the Second Quartet reveal the genuine, mature master who progressed in various ways during the coming decades, but whose fundamental qualities are already fully apparent in this powerful work.

String Quartet No. 3

Bartók composed the third of his six string quartets after the summer music festivals of 1927, one of which included the premiere of his First Piano Concerto. He was planning for an American tour to take place that winter, and this may in part have directed his thoughts toward entering the new quartet in a competition sponsored by

the Musical Fund Society of Philadelphia. It was a year before that competition and judging were concluded, but the result was highly gratifying: Bartók's quartet shared the $6,000 prize with a work by Alfredo Casella. (This Italian composer was the conductor of the Boston Pops during the seasons 1927-1929, immediately preceding Arthur Fiedler; the most classically oriented of all the conductors in the history of the Pops, Casella tended to play mostly standard symphonic works, possibly feeling that musical sobriety was appropriate for the era of Prohibition, when the normal flow of beer and wines during the concerts was stopped.)

During Bartók's American tour, he responded to the questions of a musical journalist regarding his style by asserting that he chose to adhere to tonality and that he wished to avoid the objective impersonal music that was sought after by some composers (could he have been referring to Stravinsky?). He might have added that he often employed elements of folk music, but tended to treat it with the same freedom in variation and development that he would use for newly invented material, although there is little that sounds "folklike" in the Third Quartet. Listeners to the quartet may well have been surprised to hear Bartók insist that he continued to write tonal music, since his tonality was far extended and very chromatic. The Third Quartet is *on* C-sharp as a constant point of orientation, but it is not really in the key.

The quartet consists of one lengthy movement in four sections—first part (Moder-

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For fifteen years, the Grammy-Award winning Emerson String Quartet (Philip Setzer and Eugene Drucker, violins, Lawrence Dutton, viola, and David Finckel, cello) has maintained an exclusive residency at The Hartt School of the University of Hartford. Students are given the opportunity to participate in chamber music coaching, master classes in violin, viola, and cello, lecture-demonstrations, private lessons and an annual Emerson Quartet chamber music competition. In 1992, the Quartet established a residency program for gifted young quartets, chosen by audition from an international field of applicants. The first graduate of this two-year program was the St. Lawrence Quartet. The Hartt School is an internationally recognized professional performing arts institution that offers students a quality conservatory education within the framework of a multifaceted university. Students receive training in private teaching, orchestral auditioning, chamber music performance techniques and literature, accompanying and score reading. In addition to the Emerson String Quartet, students may also study with the renowned members of the Hartt String Faculty – all recognized soloists, orchestral and chamber musicians and skilled instructors.



ato), second part (Allegro), recapitulation of the first part (Moderato), and an extensive coda (Allegro molto) based largely on material from the second part. The piece is thus one of the earliest examples of the formal organization that Bartók grew more and more to favor—the arch, with a central section or movement balanced on either side by identical or related sections.

The musical discourse throughout is highly contrapuntal, with canons and fugatos at virtually every point; it is clear that Bartók responded to the close study of J.S. Bach's music that he had undertaken in the immediately preceding years. The first section is based almost entirely on a three-note motive, heard first as G-C-A, a rising fourth and falling third. A middle section of the first part introduces a sharply dotted two-note motive that builds to a dense fortissimo climax in which the four stringed instruments are playing as many as twelve notes at once, with multiple stops on each instrument. The return to the first material is considerably abbreviated and much lighter in texture.

The second part is laden with canonic devices coming in rapid succession. After an extended trill in the second violin, the first canonic theme is sounded, pizzicato, in the cello, and soon viola and cello are off in merry chase. Much of what follows is in the nature of variations on the scalar canonic idea, culminating in a full fugato with entrances on the normal "tonic" and "dominant" pitch levels, A and E. This continually increasing activity, with rapidly overlapping strettos and the original canonic theme becoming a double canon against the fugato theme, begins to yield to more lyric writing that gradually winds down to the recapitulation of the first part, which is considerably shortened and runs back into the rushing sixteenth-note canons from the second part that comprise the coda. The nervous, hammering chords finally yield—after chromatic sideslipping and glissandi—to the complex, concluding chord built on the "tonic" note of C-sharp.

String Quartet No. 4

No work of Bartók's has been more discussed than the Fourth Quartet, the most extraordinary achievement of construction, building an expansive work with rigorous logic from a small amount of material. The work was composed between July and September 1928 and first performed the following March. It thus follows the Third Quartet by just a year, and it shares with that earlier piece a predilection for linear writing, for motives consisting of narrow intervals employed in dissonant ways, and for a new expansion of instrumental technique.

The Fourth Quartet is shaped, like so many Bartók works, in an arch form, with the first and fifth movements sharing musical material and character, the second and fourth movements serving as twin scherzos which flank the middle movement. This third movement, the centerpiece of the quartet, is a classic example of Bartók's characteristic "night music," but it, too, is in an ABA form, a simple arch, and thus mirrors the shape of the quartet as a whole.

The basic motive of the first movement appears in the cello after a few bars of introduction. It is gruff and assertive, a six-note figure consisting entirely of half-steps in a characteristic rhythm. This figure generates variants, starting with simple expansions, throughout the first and last movements; they develop logically and clearly from one to another, eventually leading to forms so different from where they started that one would be hard put to identify them without the intervening links.

The second and fourth movements both feature a special mode of playing, which gives a characteristic sonority to each movement: with mutes in the second, and plucked in the fourth. They are both based on a theme consisting of chromatic lines rising and falling. The central movement begins with the slow unfolding of a six-note chord sustained in the three upper parts without vibrato. Then, as the cello begins an impassioned song of markedly Hungarian mood, the other strings begin a vibrato, the resulting effect being one of a sudden warmth coming to a chill environment. This alternation continues throughout the main section. A twittering middle section (with the first violin against three lower parts in sustained chords) leads to an agitated

passage led by the second violin. Eventually a tranquil opening mood is reestablished, with both cello and the first violin sharing the lead.

The harmonic density of the Fourth Quartet (partly a product of the piling up of the semitones that make up the basic motive of the work) is intense; on a first hearing the work can seem opaque, incomprehensible. But close attention to the linear flow will unlock the door to one of the most remarkable and powerful scores written in this century.

String Quartet No. 5

The Fifth Quartet of Bartók's canon was commissioned by the Elisabeth Sprague Coolidge Foundation. Bartók composed the score in the month between August 6 and September 6, 1934; it was first performed on April 8, 1935, in Washington, D.C., by the Kolisch Quartet. Bartók had not worked on a major composition since completing the Second Piano Concerto in January 1931, but he filled the interval with transcriptions of folk music and educational compositions. The renewal of his contact with the sources of folk music (not only Hungarian, but also Slovak, Ruthenian, Serbian, Ukrainian, and Arabic) was fruitful in paving the way for the new quartet. As in the String Quartet No. 4, Bartók employs a favorite ground plan, symmetrical arrangement of the movements. Here two slow movements are grouped around a central scherzo, while two fast movements frame the whole. Each separate movement,

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too, shows elements of this arch construction, from the simple ABA of the central scherzo to the more complicated organization of the outer movements, in which the themes are restated in the reverse order of their original appearance.

Unlike the Fourth Quartet, which is built very largely on a single musical figure, the Fifth is rich in materials of great variety; the arch-forms that Bartók loves so are carried out even in the treatment of the thematic materials, which often recur at the end of the movement in inversion, a mirror image to the form they had taken at the beginning. And the recapitulation of the opening movement's sonata form takes place with the elements in reverse order, yet another expression of the "arch." The second and fourth movements (occupying a similar place in the work's overall arch) balance one another in musical character while they, too, are shaped internally as arches. The first movement begins on a strongly reiterated B-flat, with the tritone-related E appearing as an evident secondary tonal center. The last movement begins (after a few introductory bars) with a strongly reiterated E that suddenly sinks to B-flat. Bartók closes the arch of the whole with a fugue whose theme is derived from the opening of the first movement, leading to the recapitulation and a powerfully assertive close on B-flat.

String Quartet No. 6

Bartók began his last string quartet in Switzerland late in the dark summer of 1939, when all Europe was watching for war clouds on the horizon. On August 17 Bartók finished his Divertimento for String Orchestra while staying in Switzerland at the home of Paul Sacher, who had commissioned the work for his Basel Chamber Orchestra. The next day he wrote to his son Peter that he was turning at once to another commission from the New Hungarian Quartet for a new string quartet. He indeed made a start on the new work in Switzerland, but he did not finish it until November, by which time he had returned to Budapest and the long-anticipated war had broken out. Bartók left Europe soon after and lost touch with the New Hungarian Quartet; in the end he dedicated his new score to the Kolisch Quartet, who were also in exile, and who played the world premiere in New York in 1941.

Listeners who have pursued the course of Bartók's development in the string quartet will find his last work in the medium something of a surprise. First of all, it does not make use of the arch form that was so striking a feature of several of the earlier quartets (and many other Bartók compositions as well). And it keeps harping on an introspective theme marked Mesto ("sad"), heard at the outset in the solo viola, that is far from the assertive nature of so many of the earlier quartet themes and even of the main materials of the first three movements. Yet this sad theme will ultimately put its seal on the piece. But before that happens, the main theme of the first movement grows before us, slow and heavy, before taking off in a lively 6/8 that takes on varying rhythmic guises adapted from Hungarian folk dance.

The second movement begins with a new statement of the Mesto theme, in the cello, with a countermelody presented in an extraordinary color, spread through three octaves in unison, with the second violin and viola playing tremolo while the first violin plays legato. This time it is followed by a crisp march, the middle section of which grows quite rhapsodic before returning to the march.

The third movement opens with the Mesto theme again, now cast in three parts, with the viola belatedly joining the first violin. Suddenly the Burletta erupts, filled with grotesqueries presented by expanded playing techniques, some of them new to the quartets. After these violent contrasts, a contrasting Andantino section sounds very tender and expressive, but is routed by a return of the earlier material.

The Mesto theme that had introduced each of the earlier movements finally comes into its own as the principal material of the finale, whose restraint is all the more powerful after the unbuttoned character of the preceding movement. The prevailing mood of gloom is lightened here and there, but in the end, Bartók's vision is dark and despairing.

—Notes by Steven Ledbetter

ARTISTS



Considered a leading interpreter of Mozart and Strauss, and hailed also for her Lieder performances, soprano **Barbara Bonney** began her career as a student at the Salzburg Mozarteum, where she concentrated almost entirely on Lieder and language study until she was recommended on short notice for an audition at the opera in Darmstadt. There, over the next four years, she built a repertoire including forty roles, among them several with which she is increasingly identified: Sophie in *Der Rosenkavalier,* Susanna in *Le nozze di Figaro,* and Pamina in *Die Zauberflöte.* Forthcoming engagements include *Figaro* and *Rosenkavalier* at the Royal Opera House and Vienna State Opera, *Falstaff* at the Metropolitan Opera, *Carmen* in Brussels, *Idomeneo* in Madrid, and orchestral collaborations with Riccardo Muti in Vienna and Amsterdam. Ms. Bonney's recordings range from Handel's *Acis and Galatea* and Haydn's *Die Schöpfung* to Kurt Weill's *Street Scene* and duets with Michael Crawford. Performances preserved on video include *Der Rosenkavalier, Falstaff, Ariadne auf Naxos,* and *Die Zauberflöte.* Ms. Bonney made her BSO debut in January 1993. She made her Tanglewood debut in the 1993 Leonard Bernstein Memorial Concert as soloist under Seiji Ozawa's direction in Mahler's Fourth Symphony, which she also sang with the BSO in Madrid, Vienna, and Munich in December that year. This summer at Tanglewood she also appears as soloist in the annual "Tanglewood on Parade" concert, and as soloist under Seiji Ozawa's direction in Mahler's *Resurrection* Symphony, both in August.

Warren Jones performs frequently on both sides of the Atlantic with such well-known artists as Barbara Bonney, Marilyn Horne, and James Morris; he has also partnered Kathleen Battle, Tatiana Troyanos, and Martti Talvela. Mr. Jones has been featured in an interview with Eugenia Zukerman on "CBS Sunday Morning" exploring his work as performer and teacher and has appeared on nationwide television with Luciano Pavarotti. In 1992 President and Mrs. George Bush invited Carol Vaness and Mr. Jones to perform at a White House state dinner and concert honoring President and Mrs. Boris Yeltsin of Russia. In 1994 he was featured in the United Nation's internationally telecast memorial concert and tribute to Audrey Hepburn. Mr. Jones's compact discs include "Strange Hurt" with soprano Harolyn Blackwell; "Divas in Song," a live recording of Marilyn Horne's sixtieth-birthday concert at Carnegie Hall; a concert at the Metropolitan Museum of Art with Kathleen Battle; songs of Edward Grieg with Håkan Hagegård; and a Grammy-nominated Copland/Ives disc with Samuel Ramey, with whom he has recently completed a new disc of American songs. A faculty member at the Manhattan School of Music, and a former assistant conductor at the Metropolitan Opera and the San Francisco Opera, Mr. Jones teaches and performs each summer at the Music Academy of the West in Santa Barbara, California. Also a prominent musical jurist, he will join the jury of the Van Cliburn International Piano Competition in 1997 at Mr. Cliburn's request.



German conductor **Marek Janowski** has returned frequently to lead the Boston Symphony Orchestra at Symphony Hall and at Tanglewood since his Symphony Hall debut in February 1989. Mr. Janowski studied in Italy and Germany. From 1973 to 1979 he was music director of the Freiburg and Dortmund opera companies. Since then he has been a regular guest at the leading opera houses in Paris, Vienna, Berlin, Dresden, Hamburg, Cologne, and Munich. In the United States he has conducted at the Metropolitan Opera in New York, Lyric Opera of Chicago, and the San Francisco Opera. From 1986 to 1990 Mr. Janowski was music director of the Gurzenich Orchestra in Cologne. In 1984 he was appointed music director of the Orchestre Philharmonique de Radio France, with which he has recently extended his contract for three more years. A noted recording artist, Mr. Janowski's releases include an acclaimed recording of Wagner's *Ring* cycle with the Dresden Staatskapelle, Weber's *Der Freischütz* and *Euryanthe,* Messiaen's *Turangalîla-symphonie* and *Un Sourire,* Lutosławski's Concerto for Orchestra, Strauss's *Die schweigsame Frau,* Penderecki's *The Devils of Loudon,* and Bruckner's Fourth and Sixth symphonies. Future projects include concerts and recordings with the Gewandhaus Orchestra of Leipzig and pianist Gerhard Oppitz, including a complete Beethoven concerto

cycle. In addition to his commitments with the Orchestre Philharmonique and as guest conductor with numerous European orchestras, Mr. Janowski appears regularly in the United States with the Boston Symphony, the Philadelphia Orchestra, and the Pittsburgh Symphony.



Still in his twenties, violinist **Frank Peter Zimmermann** appears in recital and with orchestras throughout the world and has won numerous international awards for his recordings on EMI, with which he has an exclusive contract. Mr. Zimmermann's recordings include concertos of Tchaikovsky and Prokofiev with Lorin Maazel and the Berlin Philharmonic; Beethoven and Bach discs with Jeffrey Tate and the English Chamber Orchestra; concertos of Mozart, Mendelssohn, Sibelius, and Prokofiev with Mariss Jansons and the Phliharmonia; the Dvořák and Glazunov concertos with Franz Welser-Möst and the London Philharmonic; the Paganini Caprices, and the solo sonatas of Ysaÿe. With pianist Alexander Lonquich he has recorded the sonatas of Mozart and Prokofiev, and a Ravel/Debussy/Janáček disc. He has worked frequently with the Berlin Philharmonic, including a concert in the opening season at the new concert hall in Glasgow and an internationally televised May Day concert at London's Royal Albert Hall. In 1995 he recorded the Brahms Violin Concerto with the Berlin Philharmonic under Wolfgang Sawallisch. Born in Duisburg, Germany, in 1965, Frank Peter Zimmermann began studying violin at five, continuing with Valery Grodov, Sashko Gawriloff, and Herman Krebbers. In 1990 he was awarded the Premio dell' Accademia Musicale Chigiana, Siena. Mr. Zimmermann plays a 1706 Stradivarius, the "Ex Dragonetti," sponsored by the Westdeutsche Landesbank. He made his BSO debut in July 1987 at Tanglewood and appeared with the orchestra most recently in November 1994.



Winner of the 1994 Avery Fisher Prize, pianist **Garrick Ohlsson** appears regularly in recital, chamber music, and with orchestra throughout the world, performing and recording a wide range of piano literature. Acclaimed as an interpreter of Chopin, he has recently embarked on an international cycle of performances devoted to that composer's solo piano music; the 1995-96 season sees him in the second year of this cycle, returning to Lincoln Center, the State University of New York at Purchase, and Ann Arbor. Six volumes of his nine-disc set of Chopin's complete works were issued by Arabesque between 1992 and 1995; the remaining three volumes will be released in 1996-97. Other releases include sonatas of Haydn and Beethoven; the complete sonatas of Carl Maria von Weber; Busoni's Piano Concerto with Christoph von Dohnányi and the Cleveland Orchestra, and Henri Lazarof's *Tableaux for Piano and Orchestra*

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with Gerard Schwarz and the Seattle Symphony. Mr. Ohlsson's fluency in a wide range of repertory can be attributed in part to his six major piano teachers/coaches: Claudio Arrau and Olga Barabini (the Classical tradition starting with Haydn and Beethoven); Tom Lishman (the French-Italian school of Debussy and Busoni); Sacha Gorodnitzki and Rosina Lhevinne (the Russian school of Anton Rubinstein), and Irma Wolpe (the classic-contemporary tradition coming down from Leschetizky and Schnabel). Born in White Plains, New York, Mr. Ohlsson began studying piano at eight and entered Juilliard at thirteen. Though he won first prizes at the 1966 Busoni Competition and the 1968 Montreal Piano Competition, it was his gold medal at the 1970 Chopin Competition in Warsaw that assured his international stature. Mr. Ohlsson made his Boston Symphony Orchestra debut at Tanglewood in 1971 and appeared with the orchestra most recently in July 1993.



The **Emerson String Quartet**'s achievements include an exclusive Deutsche Grammophon recording contract; three Grammy awards and *Gramophone*'s "Record of the Year" award; regular appearances in virtually every important music series and festival worldwide; and an international reputation for its performances of both the classics and contemporary music. Highlights of their 1994-95 season included a Carnegie Hall concert with pianist Menahem Pressler; the continuation of their sold-out series at the Smithsonian Institution and the Hartt School of Music, where they are quartet-in-residence; the world premiere in March of composer/bass player Edgar Meyer's bass quintet; and a tour of Germany, the Netherlands, Belgium, Switzerland, Austria, and France. This summer they tour Australia and New Zealand, and perform all six Bartók quartets in a single evening at Tanglewood and at London's South Bank Festival. The Emerson String Quartet signed an exclusive long-term contract with Deutsche Grammophon in 1987; their award-winning recordings include the complete Bartók quartets and "American Originals," a compact disc of Ives and Barber quartets. In 1989-90 they received both the Grammy for Best Classical Album and *Gramophone* magazine's "Record of the Year" award, the first time in the history of each award that a chamber music ensemble ever received the top prize. Forthcoming releases include the complete string works of Anton Webern and the late Shostakovich quartets. Committed to the commissioning and performance of twentieth-century music, the ensemble has introduced and recorded works by Richard Wernick, John Harbison, and Gunther Schuller.

The Emerson String Quartet took its name from the American poet and philosopher Ralph Waldo Emerson in the U.S. Bicentennial year. Founding members Eugene Drucker and Philip Setzer alternate as first and second violinist. Violist Lawrence Dutton joined the ensemble in 1977 and cellist David Finckel in 1979. All four members have performed numerous benefit concerts for causes ranging from nuclear disarmament to the fight against AIDS, world hunger, and children's diseases. The quartet has been the subject of two award-winning films, appears on a Teldec laser disc, and has been featured in numerous magazines.

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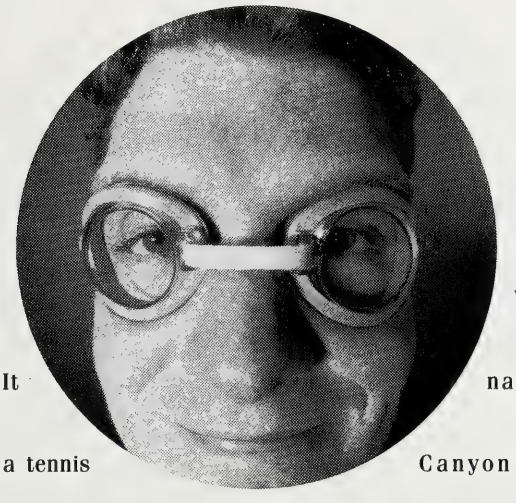


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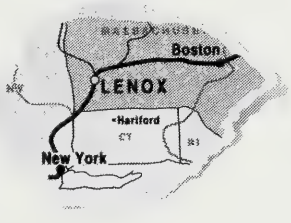
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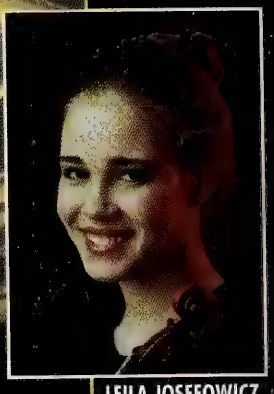


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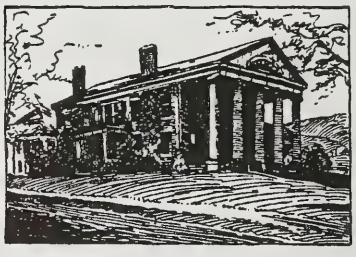
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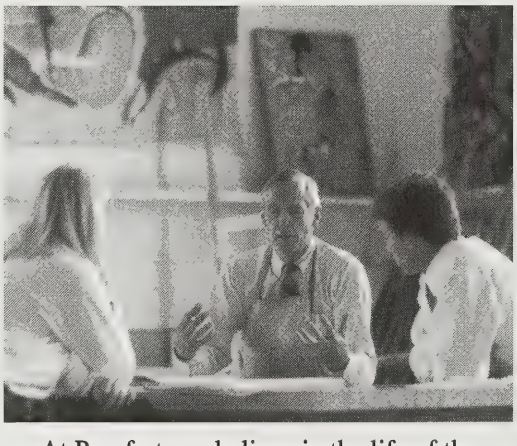
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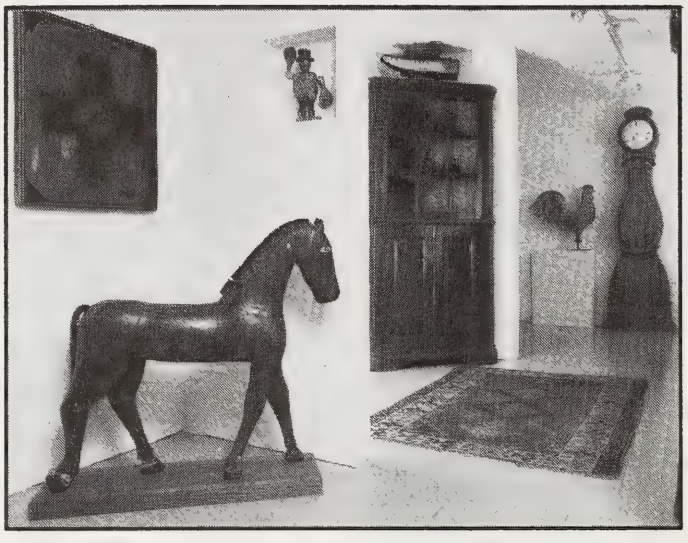
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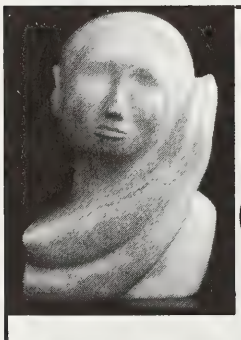




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Reception August 5 • 1 - 4 PM

August 1 - September 15
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B. J. Faulkner
Reception August 12, 1995 • 1 - 4 PM

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The Boston Symphony Orchestra gratefully acknowledges the following contributors to Days in the Arts 1995:
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Days in the Arts, a summer program of the Boston Symphony Orchestra at Tanglewood in cooperation with 23 school departments throughout Massachusetts, offers middle school students from diverse backgrounds an unparalleled opportunity to discover the world of the arts.

Utilizing the natural and cultural richness of the Berkshires, students participate in daily arts workshops, attend performances, visit museums, and enjoy informal activities such as swimming and sports. Participating area cultural institutions include the Berkshire Theatre Festival, Chesterwood, Clark Art Institute, Jacob's Pillow Dance Festival, Shakespeare & Co., Williams College Museum of Art, and the Norman Rockwell Museum.



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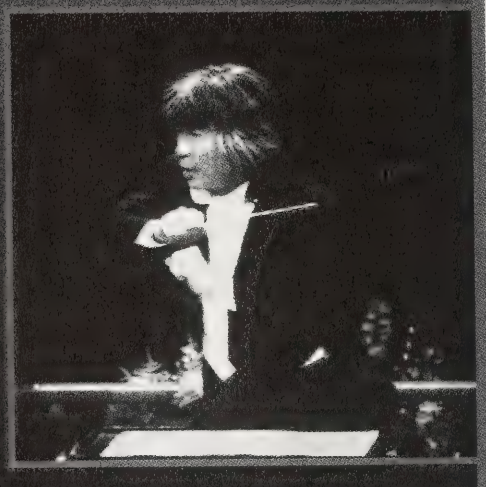


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Photos: Michael Lutch, Steve J. Sherman

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Thursday, July 6, at 8:30

BOSTON CAMERATA
JOEL COHEN, director

Songs from the original medieval manuscript of *Carmina burana*

Friday, July 7, at 6 (Prelude)

MALCOLM LOWE, violin
GILBERT KALISH, piano

Music of Schubert and Brahms

Friday, July 7, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
KATHLEEN BATTLE, soprano
JOHN ALER, tenor
BOJE SKOVHUS, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WAGNER Overture and Bacchanale from *Tannhäuser*
GRANADOS "Quejas, o la maja y el ruiseñor," from *Goyescas*; "Elegia eterna"
ORFF *Carmina burana*

Saturday, July 8, at 8:30

BOSTON SYMPHONY ORCHESTRA
JOHN WILLIAMS, conductor
CHO-LIANG LIN, violin
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

SCHUMAN *American Festival Overture*
MOZART Violin Concerto No. 2 in D, K.211
HOLST *The Planets*

Sunday, July 9, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA and JOHN OLIVER, conductors
MITSUKO UCHIDA, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-MOZART PROGRAM
Kyrie, K.341
Ave Verum Corpus, K.618
Piano Concerto No. 20 in D minor, K.466
Symphony No. 41, *Jupiter*

Wednesday, July 12, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor

The Tanglewood debut of new Boston Pops Conductor Keith Lockhart

---

Thursday, July 13, at 8:30

BEAUX ARTS TRIO

All-Beethoven program

Friday, July 14, at 6 (Prelude)

BOSTON ARTISTS' ENSEMBLE

Music of Janáček and Dvořák

Friday, July 14, at 8:30

BOSTON SYMPHONY ORCHESTRA
JOHN NELSON, conductor
SARAH CHANG, violin

MENDELSSOHN *Fingal's Cave* Overture
TCHAIKOVSKY Violin Concerto
MENDELSSOHN Symphony No. 3, *Scottish*

Saturday, July 15, at 8:30
The Leonard Bernstein Memorial Concert
(For the benefit of the Tanglewood Music Center)

TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, conductor
BARBARA BONNEY, soprano

BEETHOVEN Incidental music to Goethe's *Egmont*
MAHLER Songs from *Des Knaben Wunderhorn*
BERNSTEIN *Dream with Me*, for soprano and orchestra
BERNSTEIN Symphonic Dances from *West Side Story*

Sunday, July 16, at 2:30

BOSTON SYMPHONY ORCHESTRA
THOMAS DAUSGAARD, conductor
ANDRÉ WATTS, piano

SCHULLER *Dramatic Overture*
BEETHOVEN Piano Concerto No. 5, *Emperor*
SCHUMANN Symphony No. 4

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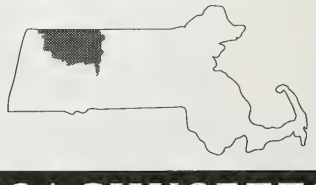
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MASSACHUSETTS

Tuesday, July 18, at 8:30

EMANUEL AX, piano
BARBARA BONNEY, soprano
PAMELA FRANK, violin
YO-YO MA, cello
EDGAR MEYER, double bass
REBECCA YOUNG, viola

All-Schubert program

Thursday, July 20, at 8:30

BARBARA BONNEY, soprano
WARREN JONES, piano and harpsichord

Music of Purcell, Mendelssohn, Bernstein, Mahler, and Strauss

---

Friday, July 21, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
GARRICK OHLSSON, piano

Music of Haydn and Fauré

Friday, July 21, at 8:30

BOSTON SYMPHONY ORCHESTRA
MAREK JANOWSKI, conductor
FRANK PETER ZIMMERMANN, violin

SMETANA *The Moldau*
DVOŘÁK Violin Concerto
JANÁČEK *Sinfonietta*

Saturday, July 22, at 8:30

BOSTON SYMPHONY ORCHESTRA
MAREK JANOWSKI, conductor
GARRICK OHLSSON, piano

WAGNER Orchestral excerpts from *Die Meistersinger,* Act III
PROKOFIEV Piano Concerto No. 3
BRAHMS Symphony No. 3

Sunday, July 23, at 2:30

THE THREE BIRTHDAYS
A Gala Celebration Concert

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ITZHAK PERLMAN, violin
YO-YO MA, cello

BRAHMS *Academic Festival* Overture
BRAHMS Double Concerto for violin, cello, and orchestra
Musical surprises especially for the occasion

Tuesday, July 25, at 7 *p.m.*

EMERSON STRING QUARTET

BARTÓK Complete String Quartets
(extended concert; hour-long intermission at 8:15)

Thursday, July 27, at 8:30

THE KING'S SINGERS

Motets by Byrd, Hagen's *The Waking Father* (world premiere), Spanish madrigals from the time of the Conquistador, plus a selection of The King's Singers' special arrangements

---

Friday, July 28, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
YURI BASHMET, viola

Music of Brahms and Schoenberg

Friday, July 28, at 8:30
The Serge and Olga Koussevitzky Memorial Concert

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PETER SERKIN, piano

BEETHOVEN Overture to *Fidelio*
HINDEMITH Piano Concerto
BEETHOVEN Symphony No. 6, *Pastoral*

Saturday, July 29, at 8:30

BOSTON SYMPHONY ORCHESTRA
JUKKA-PEKKA SARASTE, conductor
MAXIM VENGEROV, violin
YURI BASHMET, viola

NIELSEN Overture to *Maskarade*
MOZART *Sinfonia concertante,* K.364, for violin and viola
SIBELIUS Symphony No. 1

Sunday, July 30, at 2:30pm (Shed Recital)

ITZHAK PERLMAN, violin
EMANUEL AX, piano

Music of Beethoven, Dvořák, and Strauss

Programs and artists subject to change.

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Enjoy concerts performed by student Fellows of the Tanglewood Music Center. Receive a 10% discount on purchases at the Glass House. Register for the popular *Talks & Walks* lecture series. Receive the BSO's Newsletter.

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In addition, receive the 1996 Tanglewood Advance Ticket Order Form next February, before tickets go on sale to the general public (for gifts received before 12/31/95). Receive acknowledgment in the Tanglewood program book.

PARKING/
TENT CLUB MEMBERSHIP *$350*

In addition, receive a permit for conveniently located parking areas. Enjoy the hospitality of the Tent Club—which provides bar service and picnic space on concert days.

THE HIGHWOOD CLUB *$600*

In addition, enjoy buffet dining at the Highwood Manor prior to weekend concerts as well as Sunday brunch and post-concert refreshments. Receive *silver card* parking privileges in Tanglewood's new parking areas, reserved exclusively for your use.

THE KOUSSEVITZKY SOCIETY/
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In addition, enjoy pre-concert suppers at the gracious Seranak Supper Club. Attend a closed rehearsal, preceded by a lecture and reception. Receive prominent recognition in the Tanglewood program book. Receive two tickets to each BSO Saturday-morning Open Rehearsal. Enjoy *gold card* parking privileges. Receive priority ticket assistance at the Tanglewood Friends Office.

THE KOUSSEVITZKY SOCIETY/
PATRON *$2,000 and above*

In addition, attend an elegant dinner at Seranak. Receive a pair of tickets to a Wednesday or Thursday Recital. Receive a recent BSO recording, and a Tanglewood poster autographed by the Orchestra member of your choice.

For further information, contact Julie Diaz, Director of Tanglewood Development, at (413) 637-5275 or (617) 638-9275.

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TANGLEWOOD MUSIC CENTER

Leon Fleisher, Artistic Director

1995 Concert Schedule

Saturday, July 1, at 2:30 p.m.
Tanglewood Music Center
Opening Exercises
(admission free;
open to the public)

Monday, July 3, at 8:30 p.m.
Sonata Recital—TMC Fellows

Wednesday, July 5, at 8:30 p.m.
Tanglewood Music Center Orchestra
Seiji Ozawa and Richard Westerfield
conducting; Kelley Nassief, soprano
Beethoven *Egmont* Overture
Mahler Songs from *Des Knaben Wunderhorn*
Schumann Symphony No. 2

Saturday, July 8, at 2 p.m.
BUTI Young Artists Orchestra
JoAnn Falletta conducting
Rossini Overture to *Semiramide*
Stravinsky *Firebird* Suite (1919)
Dvořák Symphony No. 8

Sunday, July 9, at 9:30 a.m.
Family Concert sponsored by KayBee Toys
Tanglewood Music Center Orchestra
Leon Fleisher and Gustav Meier conducting
David Grover, guest host
Rouse *The Infernal Machine*
Mussorgsky/Ravel *Pictures at an Exhibition*

Sunday, July 9, at 11:30 a.m.
Sonata Recital—TMC Fellows

Sunday, July 9, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, July 11, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, July 15, at 2 p.m.
Chamber Music—BUTI Young Artists

Saturday, July 15, at 8:30 p.m.*
Leonard Bernstein Memorial Concert (Shed)
Tanglewood Music Center Orchestra
Seiji Ozawa conducting
Barbara Bonney, soprano
Music of Beethoven, Mahler, and Bernstein

Sunday, July 16, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 16, at 8:30 p.m.
Vocal Recital—TMC Fellows

Monday, July 17, at 8:30 p.m.
The Laurel Trio
(TMC Ensemble-in-Residence)

Wednesday, July 19, at 8:30 p.m.
Vocal and Chamber Music—TMC Fellows

Saturday, July 22, at 2 p.m.
BUTI Young Artists Orchestra
Gisèle Ben-Dor conducting
Berlioz Overture to *Benvenuto Cellini*
Bernstein Divertimento for Orchestra
Shostakovich Symphony No. 5

Sunday, July 23, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 23, at 8:30 p.m.
Tanglewood Music Center Orchestra
John Nelson and others conducting
Ravel *Alborada del gracioso*
Debussy *Prelude to the Afternoon of a Faun*
Berlioz *Symphonie fantastique*

Monday, July 24, at 8:30 p.m.
Chamber Music—TMC Fellows

Wednesday, July 26, at 8:30 p.m.
Vocal and Chamber Music—TMC Fellows
All-Shostakovich program

Saturday, July 29, at 2 p.m.
Chamber Music—BUTI Young Artists

Sunday, July 30, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 30, at 8:30 p.m.
Tanglewood Music Center Orchestra
Robert Spano and others conducting
Ruggles *Sun-treader*
Mozart Symphony No. 35, *Haffner*
Strauss *Also sprach Zarathustra*

Tuesday, August 1*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Seiji Ozawa, Leon Fleisher, John Williams,
and Keith Lockhart conducting
Barbara Bonney, soprano
To include Mussorgsky *Pictures at an Exhibition* and Tchaikovsky *1812* Overture

Wednesday, August 2, at 8:30 p.m.
Special ticketed event
TMC Vocalists—Cabaret Evening
(details to be announced)

Saturday, August 5, at 2 p.m.
Vocal Recital—TMC Fellows

Sunday, August 6, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 6, at 8:30 p.m.
Chamber Music—TMC Fellows

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FESTIVAL OF CONTEMPORARY MUSIC

Wednesday, August 9, at 8:30 p.m.*
The Fromm Concert at Tanglewood
Steve Reich and Musicians
All-Reich program

Thursday, August 10, at 8:30 p.m.
TMC Fellows
Reinbert de Leeuw and others conducting
Laura Park, violin
Music of Ruggles, Uechi, Adams, Perle, and Schuller

Saturday, August 12, at 2 p.m.
TMC Fellows—Music of Knussen, Mason, Ligeti, Yun, Ustvolskaya, and Reich

Sunday, August 13, at 8:30 p.m.
TMC Fellows—Music of Dutilleux, Vivier, de Vries, and Kurtág

Monday, August 14, at 8:30 p.m.
TMC Fellows—Music of Theofanidis, Druckman, Birtwistle, and Shapey

Tuesday, August 15, at 8:30 p.m.
Tanglewood Music Center Orchestra
Reinbert de Leeuw and others conducting
Music of Messiaen, Kurtág, Dutilleux, and Gubaidulina



Monday, August 7, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Sunday, August 13, at 10 a.m.
Chamber Music—TMC Fellows

Thursday, August 17, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, August 19, at 2 p.m.
BUTI Young Artists Orchestra
David Allen Miller conducting
Peter Zazovsky, violin; Andres Diaz, cello
Brahms Double Concerto
Sibelius Symphony No. 1

Sunday, August 20, at 10 a.m.
The Arianna Quartet
(TMC Ensemble-in-Residence)

Sunday, August 20, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, August 22, at 8:30 p.m.
Vocal Recital—TMC Fellows

Wednesday, August 23, at 8:30 p.m.
Tanglewood Music Center Orchestra
Oliver Knussen and others conducting
Tchaikovsky *Romeo and Juliet*
Stravinsky Divertimento from *The Fairy's Kiss*; Ode; Symphony in Three Movements

Schedule subject to change.

Additional TMC events may take place at 4 p.m. on selected weekday afternoons; up-to-date weekly schedules are available at the Main Gate.

Except as noted, seats are unreserved and available one hour before concert time for a contribution of $6 ($8 for orchestra concerts). Tanglewood Friends are admitted without charge. Unless so stated, all concerts are held in Seiji Ozawa Hall.

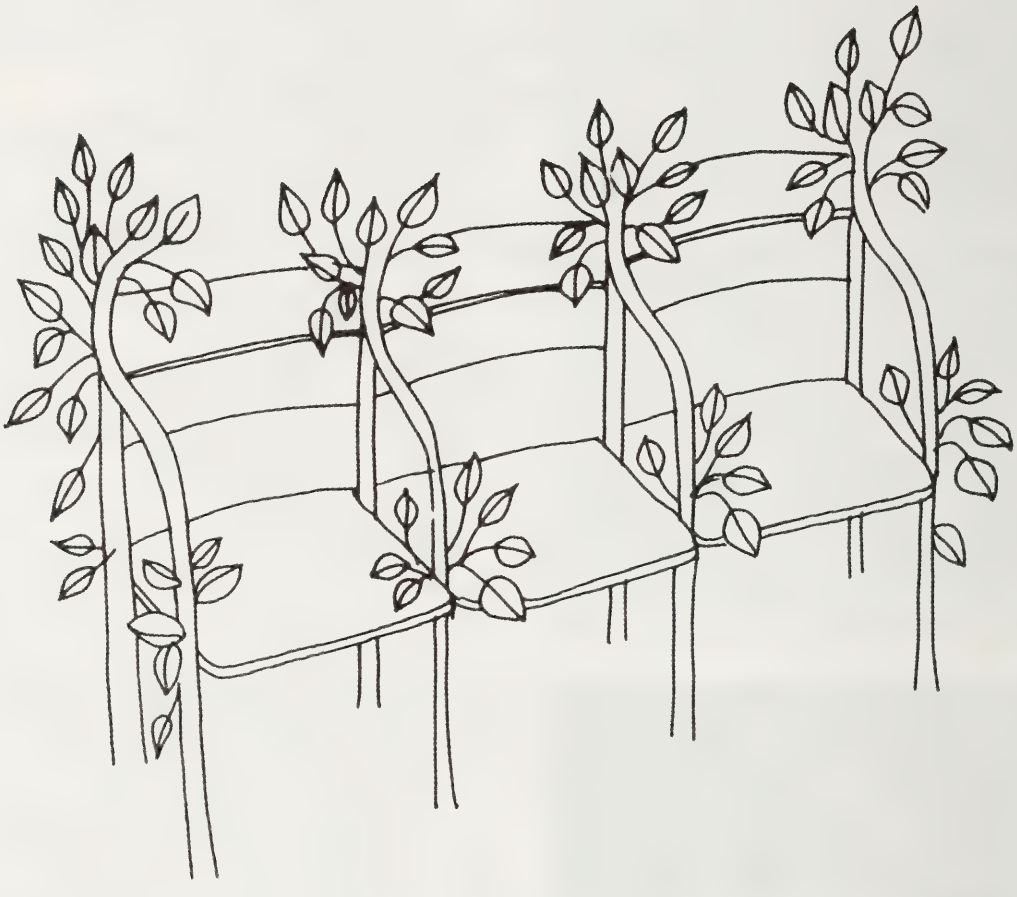
*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is made up of members of the Fellowship Program.

Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade," on Tuesday, August 1, is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra. "Tanglewood on Parade" and the Leonard Bernstein Memorial Concert on Saturday, July 15, are presented as benefit concerts for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

Seats at Tanglewood are Yours for the Giving



The Boston Symphony Orchestra would like to offer you a permanent place at Tanglewood along with the masters of great music. A gift of $2,500* will enable you to endow your favorite seat in the Koussevitzky Music Shed. Your name, or that of someone you wish to honor or memorialize, will be inscribed on a plaque and affixed to the seat you have chosen.

By endowing a seat in the Koussevitzky Music Shed you will help to ensure that future summers in the Berkshires will be filled with glorious music. Your endowed seat will also give you a rare opportunity to have a personal and lasting association with the Boston Symphony Orchestra.

For further information about Tanglewood's Endowed Seat Program, please contact Julie Diaz, Director of Tanglewood Development, at (413) 637-5275 or (617) 638-9275.

* Beginning September 1, 1995, endowed seats in the Koussevitzky Music Shed will be priced at $5,000.



1996 Tanglewood Schedule

Add your name to our mailing list. Receive a 1996 Tanglewood schedule and order form *and* enter a drawing to win a free box (four seats) at a Tanglewood concert in 1996.

Coupon will be entered in a drawing for a free box of four seats at a 1996 Tanglewood concert of your choice (subject to availability). Drawing will be held on January 31, 1996. Only one entry per family is permitted. Employees of the Boston Symphony Orchestra, Inc., are not eligible. Winner will be notified in mid-February.

Please return coupon to:
1996 Tanglewood Schedule
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Tanglewood
Lenox, MA 01240

After September 1:
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c/o Development Office
Symphony Hall
Boston, MA 02115

Yes, please send me a 1996 Tanglewood schedule and enter my name in the drawing to win a free box.

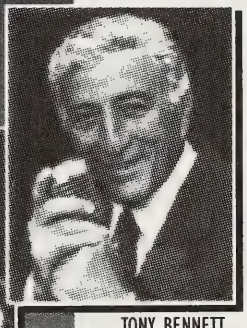
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JAZZ AT TANGLEWOOD



TONY BENNETT

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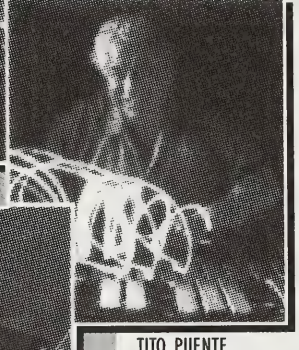
JOE HENDERSON

PHOTO BY JAMES MINCHIN



SHIRLEY HORN

PHOTO BY ALEXA GARBARINO



TITO PUENTE



JOHN SCOFIELD

PHOTO BY PATTI PERRET

THURSDAY, AUGUST 31, AT 7:30PM, Ozawa Hall
Shirley Horn Trio

FRIDAY, SEPTEMBER 1, AT 7:30PM, Ozawa Hall
The Joe Henderson Quartet
with guests The John Scofield Quartet

SATURDAY, SEPTEMBER 2, AT 1:30PM, Ozawa Hall
Diane Schuur & her Trio

AT 7:30PM, Shed
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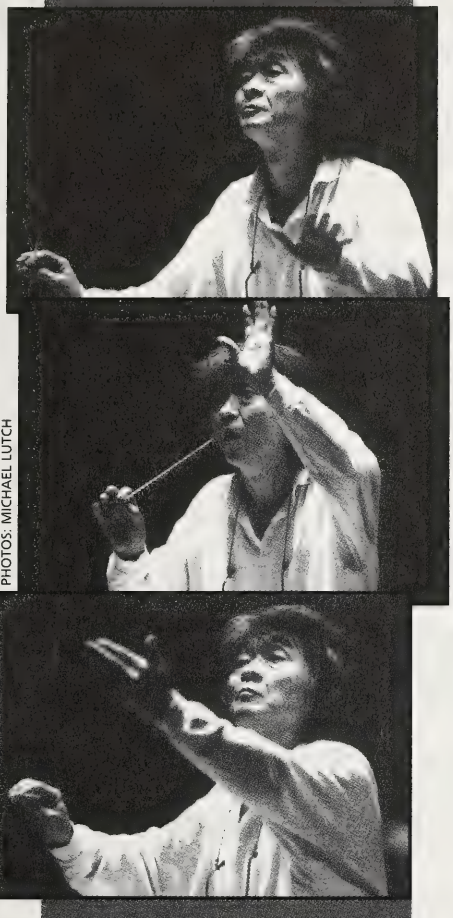
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Music of BEETHOVEN and MAHLER

APRIL 17
BERNARD HAITINK, conductor
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AT 7:30PM

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BERNARD HAITINK, conductor
MAHLER Symphony No. 9

DECEMBER 5 (TUESDAY)
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Dawn Upshaw, soprano (Anne Trulove)
Philip Langridge, tenor (Tom Rakewell)
Paul Plishka, bass-baritone (Nick Shadow)
STRAVINSKY 'The Rake's Progress'

MARCH 13
ANDRÉ PREVIN, conductor
Malcolm Lowe, violin
Music of MOZART and BEETHOVEN

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AT 10:30AM

OCTOBER 12
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Emanuel Ax piano
Music of TIPPETT, BEETHOVEN, and PROKOFIEV

MARCH 7
ROGER NORRINGTON, conductor
Lynn Harrell, cello
Music of SMETANA and DVOŘÁK

APRIL 25
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Music of WEBERN, RAVEL, and SHOSTAKOVICH

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NOVEMBER 30
ROBERT SPANO, conductor
Beaux Arts Trio
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JANUARY 25
SEIJI OZAWA, conductor
Music of BEETHOVEN and STRAUSS

MARCH 28
FRANZ WELSER-MÖST, conductor
Yefim Bronfman, piano
Music of HONEGGER, PROKOFIEV, and DVOŘÁK

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David Hurley, countertenor
Nigel Short, countertenor
Bob Chilcott, tenor
Bruce Russell, baritone
Philip Lawson, baritone
Stephen Connolly, bass

I.

English Renaissance

Motets and Anthems by William Byrd

WILLIAM BYRD	Haec dies
	Beata viscera
	Vigilate
	O Lord, Make Thy Servant Elizabeth Our Queen
	Sing Joyfully unto God our Strength

II.

Spanish Music from the Time of the Conquistadors

Anonymous	La tricotea samartin
Anonymous	Dindirin, dindirin
Anonymous	Corten espadas
JUAN VASQUEZ	Gentil señora mia
JUAN GUTIERREZ DE PADILLA	A siolo flasiquiyo



III.

DARON ARIC HAGEN — *The Waking Father* (world premiere)

INTERMISSION

IV.

Part-songs by Kodály and Tormis

VELJO TORMIS	Tabu
ZOLTÁN KODÁLY	Norvég leányok
TORMIS	Ratas
KODÁLY	Esti dal

V.

By Arrangement

Featuring some of The King's Singers Finest Arrangers

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Week 4

Notes by The King's Singers

I. English Renaissance—Motets and Anthems by William Byrd

Recognized as such by his contemporaries, William Byrd (1543-1623) was perhaps the greatest master of the period. He remained a Roman Catholic all his life, despite England's "conversion" to the Protestant faith, and he continued writing music for the Catholic liturgy throughout his career. He was probably discreet in his adherence to Rome, and his faith did not prevent him from writing music for the new Anglican rite. But his genius was undoubtedly at its height in his music for the Catholic Church. Byrd was named Gentleman of the Chapel Royal in 1570 and was appointed organist there two years later, a position he shared with his "master," Thomas Tallis, who served in the same position from 1540 until 1585. Both contributed some of the finest liturgical music ever written, which was published under an exclusive license granted them by Queen Elizabeth. In spite of his Catholic sympathies, "Mr. Byrd, the most celebrated musician and organist of the English nation," held his position at the Chapel Royal until his death in 1623.

II. Spanish Music from the Time of the Conquistadors

To promote successfully so elaborate a venture as the conquest of a hitherto undiscovered continent, a nation needs not only considerable financial resources but also considerable cultural self-confidence. That Spain had this in 1492 and during the next century or so is well-known in many respects, but the way in which this confidence

came to be expressed in music is generally less familiar. Yet there was a vigorous musical life in Spain at that time, even though the composers are now less famous than their contemporaries elsewhere in Europe.

Several of the composers actually emigrated to the New World, where they were also employed in the cathedrals being built by and for the new colonists, and also for native American converts to Catholicism. Juan Guttierez de Padilla (c.1590-1664) was organist and *maestro de capilla* of the cathedral at Puebla, a small city some sixty miles outside of Mexico City, and forged a career as the leading composer, musician, teacher, and instrument-maker in seventeenth-century Latin America. His music is influenced by native forms, and his texts use a kind of Spanish Creole. The attitude he takes to native American culture may nowadays seem patronizing, to put it mildly; yet his music is full of charm and wit.

Of the major forms of Spanish compositions, perhaps the most popular at the time was the *villancico*, a rustic refrain song. Juan Vasquez (c.1510-c.1560) was particularly admired as a composer of this and other secular music, although he also distinguished himself as a composer of sacred works while serving as *maestro de capilla* at the provincial cathedral in Bajadoz.

III. Daron Aric Hagen: "The Waking Father" (world premiere)

Daron Aric Hagen was born in 1961 in Milwaukee, Wisconsin. At the age of fifteen, his orchestral music came to the attention of Leonard Bernstein, whose enthusiastic comments led to Hagen's eventual enrollment at the Curtis Institute of Music. While still a student there, his music was introduced by the Philadelphia Orchestra. Before graduating from Juilliard, he had already begun fulfilling commissions from the New York Philharmonic and other major American orchestras. In 1993 the Madison (WI) Opera gave the premiere of his first major theatrical work, *Shining Brow*, about American architect Frank Lloyd Wright. He is currently at work on a new opera with his librettist-partner Paul Muldoon, this one a surreal farce called *Vera of Las Vegas.* Recently completed projects include *Built Up Dark* for the Milwaukee Chamber Orchestra, Concerto for Brass Quintet for the Wisconsin Brass Quintet, *The Waking Father* for The King's Singers, and *Taliesin: Choruses from Shining Brow* for the Madison Symphony and Chorus, to be premiered this fall. Hagen has served as composer-in-residence for the Long Beach (CA) Symphony and the Camargo Foundation in Casis, France, and has received a Rockefeller Foundation Residency at Bellagio in Italy. The recipient of numerous awards and prizes, he has served as a panelist for the National Endowment for the Arts and is a member of the Corporation of Yaddo. He currently teaches at Bard College, appears as piano soloist with orchestra, and is an active chamber musician. He has contributed essays and reviews to various music periodicals and is founding director of the twelve-year-old Perpetuum Mobile New Music Series. The composer has supplied the following program note for *The Waking Father.*

> Paul Muldoon and I met during the summer of 1988 at Yaddo, an artist colony in upstate New York. Liking him immediately, I asked if I might read some of his work. He loaned me his *Selected Poems, 1968-1986*, to read before dinner. The meal came and went, but I realized—holed up in my studio and unable to put the book down—that I had found my ideal collaborator. I don't remember if I told Paul this at the time. I did manage to leave Yaddo with the book, though. I have been setting his verse ever since.
>
> A year later, we met again at the MacDowell Colony. Paul was working on *Madoc: A Mystery*, and I was writing a piece called *Heliotrope* for the Brooklyn Philharmonic. One evening, just before supper, an opera company called and asked me if I was interested in writing an opera. Paul was seated a few feet away, reading the paper. I leaned out of the telephone booth and asked him if he would like to write a libretto. He agreed, and two years later the Madison Opera premiered *Shining Brow*, our opera about American architect Frank Lloyd Wright.
>
> The King's Singers happened to be in the audience on the night of the premiere. A few months later, they asked me to write something new for them. In

Sandpoint, Idaho, during the summer of 1994, I composed *The Waking Father.* Naturally, I turned to Paul for the texts; I asked him to choose several dozen that he thought I might try, and I chose a handful of my favorites. From these I fashioned a cycle lasting approximately twenty minutes. Only in retrospect did I realize that I had composed a musical portrait of my friend and collaborator.

The King's Singers were an ongoing source of inspiration throughout the crafting of this piece; it was written especially for them and is dedicated to them.

DARON ARIC HAGEN, "THE WAKING FATHER" (Poems by Paul Muldoon)

1. The Waking Father

My Father and I are catching spricklies
Out of the Oona River.
They have us feeling righteous.
The way we have thrown them back.
Our benevolence is astounding.

When my father stood out in the shallows
It occurred to me
The spricklies might have been piranhas,
The river a red carpet
Rolling out from where he had just stood,

Or I wonder now if he is dead or sleeping.
For if he is dead I would have his grave
Secret and safe;
I would turn the river out of its course,
Lay him in its bed, bring it round again.

No one would question
That he had treasures or his being a king,
Telling now of the real fish farther down.

2. Oscar

Be that as it may, I'm wakened by the moans
not of the wind
nor the wood-demons

but Oscar MacOscair, as we call the hound
who's wangled himself
into our bed: 'Why?' 'Why not?'

He lies between us like an ancient quoof
with a snout of perished gutta-
percha, and whines at something on the
roof.

§

I'm suddenly mesmerized
by what I saw only today: a pair of high heels
abandoned on the road to Amherst.

§

And I've taken off, over the towns of Keady
and Aughnacloy and Caledon —
Et in Arcadie —

to a grave lit by acetylene
in which, though she preceded him
by a good ten years, my mother's skeleton

has managed to worm
its way back on top of the old man's,
and once again she has him under her thumb.

3. Thrush

I guessed the letter
  Must be yours. I recognized
The cuttle ink,
  The serif on
The P. I read the postmark and the date,
  Impatience held
By a paperweight.
  I took your letter at eleven
To the garden
  With my tea.
And suddenly the yellow gum secreted
  Halfway up
The damson bush
  Had grown a shell.
I let those scentless pages fall
  And took it
In my feckless hand. I turned it over
  On its back
To wash your mouth
  Withdraw. Making a lean, white fist
Out of my freckled hand.

Please turn the page quietly.

4. The Fox

Such an alarm
as was raised last night
by the geese
on John Mackle's goose farm.

I got up and opened
the venetian blind.
You lay
three fields away

in Collegelands
graveyard, in ground
so wet you weren't so much
buried there as drowned.

That was a month ago.
I see your face
above its bib
pumped full of formaldehyde.

You seem engrossed,
as if I'd come on you
painfully writing your name
with a carpenter's pencil

on the lid
of a mushroom box.
You're saying, *Go back to bed.*
It's only yon dog-fox.

5. Dancers at the Moy

This Italian square
And circling plain
Black once with mares
And their stallions.
The flat Blackwater
Turning its stones

Over hour after hour
As their hooves shone
And lifted together
Under the black rain.
One or other Greek war
Now coloured the town

Blacker than ever before
With hungry stallions
And their hungry mares
Like hammocks of skin.
The flat Blackwater
Unable to contain

Itself as horses poured
Over acres of grain
In a black and gold river.
No band of Athenians
Arrived at the Moy fair
To buy for their campaign.

Peace having been declared
And a treaty signed,
The black and gold river
Ended as a trickle of brown
Where those horses tore
at briars and whins,

Ate the flesh of each other
Like people in famine.
The flat Blackwater
Hobbled on its stones
With a wild stagger
And sag in its backbone,

The local people gathered
The white skeletons.
Horses buried for years
Under the foundations
Give their earthen floors
The ease of trampolines.

6. The Panther

For what it's worth, the last panther in
Massachusetts
was brought to justice
in the woods beyond these meadows
and hung by its heels from a meat-hook
in what is now our kitchen.

(The house itself is something of a
conundrum,
built as it was by an Ephraim Cowan from
Antrim.)

I look in one evening while Jean
is jelly making. She has rendered down
pounds of grapes
and crab-apples
to a single jar
at once impenetrable and clear:
'Something's missing. This simply won't take.'

The air directly under the meat-hook —
it quakes, it quickens;
on a flagstone, the smudge of the tippy-tip of
its nose.

7. Bran
While he looks into the eyes of women
Who have let themselves go
While they sigh and they moan
For pure joy,

He weeps for the boy on that small farm
Who takes an oatmeal Labrador
In his arms,
Who knows all there is of rapture.

8. [*Vico*]
A hand-wringing small, grey squirrel
plods
along a wicker

treadmill that's attached
by an elaborate
system of levers

and cogs and cranks
and pulleys
and gears

and cams and cinches
and sprags and sprockets
and spindles

and tappets and trundles
and spirochetes
and winches

and jennies and jiggers
and pawls
and pranks

and the whole palaver
of rods
and ratchets

to a wicker
treadmill in which there plods
a hand-wringing, small, grey squirrel.

9.
Enough of Colette and Céline, Céline and
Paul Celan;
enough of whether Nabokov
taught at Wellesley or Wesleyan.

Now let us talk of slaughter and the slain,
the helicopter gun-ship, the mighty
Kalashnikov;
let's rest for a while in a place where
a cow has lain.

10. V
Now that I had some idea of our
whereabouts
We could slow a little and not be afraid.
Who was that? Only the bull behind
the hedge,
It was showing us the whites of its eyes.

Why should those women be carrying
water
If all the wells were poisoned as
they said,
And the fish littering the river?
Had the sheep been divided from
the goats.
Were Twin and Twin at each other's
throats?

I knew these fields. How long were
they fallow?
Those had been Archer's sixty yellow
acres.
These Hunter's forty green and grey.
Had Hunter and Archer got it into
their heads
That they would take the stars in
their strides?

11. The Mixed Marriage
My father was a servant-boy.
When he left school at ten or eleven
He took up billhook and loy
To win the ground he would never own.

My mother was the school-mistress.
The world of Castor and Pollux.
There were twins in her own class.
She could never tell which was which.

She had read one volume of Proust,
He knew the cure for farcy.
I flitted between a hold in the hedge
And a room in the Latin Quarter.

When she had cleared the supper-table
She opened *The Acts of the Apostles,*
Aesop's Fables, Gulliver's Travels.
Then my mother went on upstairs

And my father further dimmed the light
To get back to hunting with ferrets
Or the factions of the faction-fights —
The Ribbon Boys, the Caravats.

Please turn the page quietly.

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12. Cherish the Ladies
In this, my last poem about my father,
there may be time enough
for him to fill their drinking-trough
and run his eye over

his three mooley heifers.
Such a well-worn path,
I know, from here to the galvanized bath.
I know, too, you would rather

I saw behind the hedge to where the pride
of the herd, though not an Irish
bull, would cherish
the ladies with his electric cattle-prod.

As it is, in my last poem about my father
he opens the stand-pipe
and the water scurries along the hose
till it's curled

in the bath. One heifer
may look up
and make a mental note, then put her
nose
back to the salt-lick of the world.

IV. Part-songs by Kodály and Tormis

This set of songs features music of Zoltán Kodály (1882-1967) and Veljo Tormis (b.1930), two composers whose work has been based around the rich choral and folk traditions of their respective countries, Hungary and Estonia. The genius of both these composers has been realized in vibrant choral music, music that reflects a passionate belief in their own respective cultures.

The two pieces here by Kodály are both reflective. *Norvég leányok* ("Norwegian girls"), to a poem by Sándor Weöres, paints an atmospheric picture of a Norwegian sea town in which the girls stroll arm in arm in the rain, dreaming of their lovers from foreign lands. *Esti dal* is a folk song dating probably from the Hungarian Liberation War against the Hapsburgs in 1848, in which many were made homeless. In this song, a fugitive prays to God for shelter and safety for the night.

The two songs by Veljo Tormis are more muscular in character. *Tabu (Pärismaalase lauluke)* is based on an Estonian folk tune motive and was written during the Brezhnev era in the early 1970s, when open artistic expression was taboo; hence the text of the piece—"*tabu.*" *Ratas* ("The Wheel of Life") is taken from a cycle called "Bulgarian Triptych" and makes brilliant use of ostinato and polyrhythm combined with clapping, a common feature of Bulgarian folk music.

V. By Arrangement—Featuring Some of Our Finest Arrangers

This part of our concerts features interpretations of songs by some of the finest arrangers who have worked or are now working for The King's Singers. To a large extent, the sound of the group has been fashioned and extended by the work of these arrangers in all its variety: classical art songs, folk songs, and contemporary popular songs. It is to these talented musicians that we would like to pay tribute tonight, by offering you a profile of their fine work. Let the "unsung heroes" be "unsung" no more!

Tanglewood 1995

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Friday, July 28, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

Prelude Concert

YURI BASHMET, viola
MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
Malcolm Lowe, violin
Aza Raykhtsaum, violin
Michael Zaretsky, viola
Jules Eskin, cello

Program to include

BRAHMS — Quintet in B minor for clarinet and strings, Opus 115
(version with viola replacing clarinet)

Allegro
Adagio
Andantino
Con moto

Mr. BASHMET; Mr. LOWE, Ms. RAYKHTSAUM, Mr. ZARETSKY, and Mr. ESKIN

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Late in 1890, **Brahms** sent to his publisher a revision for the ending of the String Quintet No. 2, Opus 111, and added as a casual afterthought the comment, "With this note you can take leave of my music, because it is high time to stop." Yet just three months after this intimation that he was through composing for good, Brahms heard a clarinetist named Richard Mühlfeld, whose technique and expressive musicianship so inspired the aging and ailing composer that he created four chamber music masterpieces with him in mind: the Trio for clarinet, cello, and piano, Opus 114, the present quintet, Opus 115, and the two clarinet sonatas, Opus 120.

Brahms wrote to a friend on July 12, 1891, that the trio was ready for the copyist. The quintet must have poured out of him after that, since, already on July 24, he told the same friend that the trio was "twin to a much bigger lot of foolishness." The fol-

lowing day Brahms wrote to the Baroness Hedburg, wife of the Duke of Meiningen, for whom Mühlfeld was the royal chamber musician and music director, a letter, filled with a coy suggestiveness, announcing the new work, and pronouncing Mühlfeld "the greatest artist there is on the clarinet." Both new compositions were performed privately in Meiningen on November 24. Joseph Joachim, who was the violinist in the quintet, was so enthusiastic that he programmed both works for a concert in Berlin on December 1, 1891. The quintet in particular was received with a storm of applause.

The only comparable masterwork to precede Brahms's Clarinet Quintet is the one by Mozart. Both were written late in their composers' lives, and they share a certain air of retrospection. The Brahms quintet, in particular, is singularly elegiac in character, marked from the very opening with sustained, lyrical, downward-tending melodies. The slow movement begins with another descending melody in the clarinet, echoed off the beat by the first violin over a subdued but uneasy accompaniment; clarinet and violin exchange parts as the phrase repeats and extends itself. The middle section of the movement is a wonderful evocation of gypsy music, which had fascinated Brahms from the earliest phase of his career. The last two movements both employ thematic transfiguration. The Andantino's rocking melody becomes a lively Presto non assai. In the finale, the main theme appears in four different guises in a process of continuous development. At the very end, Brahms brings back the opening of the first movement, once again emphasizing the autumnal mood of the entire piece.

When Brahms published the four works inspired by Richard Mühlfeld's artistry on the clarinet, he allowed his publisher to announce them as suitable also for the viola, thus allowing for greater saleability to a wider market of musicians. In the present performance, violist Yuri Bashmet performs the part originally conceived for Mühlfeld's clarinet.

—Notes by Steven Ledbetter

ARTISTS

For a biography of **Yuri Bashmet**, see page 36.

Celebrating his tenth anniversary as the BSO's concertmaster this season, **Malcolm Lowe** became the Boston Symphony Orchestra's tenth concertmaster in 1984, at which time he became only its third concertmaster since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He makes frequent appearances as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and has returned many times to his native Canada for guest appearances as a soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his appointment in Boston, he was concertmaster of the Orchestre Symphonique de Quebec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. He also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

BSO violinist **Aza Raykhtsaum** was born in Leningrad and began studying the piano when she was five, taking up the violin a year later at the suggestion of her teacher. Ms. Raykhtsaum majored in violin at the Leningrad Conservatory, where she studied with the renowned Ryabinkov; she became concertmaster of the Leningrad Conservatory Orchestra and a first violinist in the Leningrad Philharmonic. In 1980 Ms. Raykhtsaum emigrated to the United States, after which she joined the Houston Symphony as a first violinist and then became a member of the Boston Symphony Orchestra in 1982. She has appeared as soloist in the Glazunov Violin Concerto with the Boston Pops Orchestra under the direction of John Williams. Ms. Raykhtsaum teaches privately and performs chamber music frequently in the Boston area.

Born in the Soviet Union in 1946, violist **Michael Zaretsky** studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. After graduating, he became a member of the Moscow Philharmonic String Quartet and, later, of the Moscow Radio and TV Symphony Orchestra. Mr. Zaretsky immigrated in 1972 to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the Boston Symphony Orchestra, which he joined that fall. An established soloist and chamber music performer, Mr. Zaretsky is adjunct associate professor at the Boston University School of Music. In 1983 he initiated an annual festival of Dmitri Shostakovich's music at Boston University. Mr. Zaretsky made his debut as a conductor leading the "Strictly Strings" Orchestra in Boston. For his achievement in teaching, he was elected to the Pi Kappa Lambda Chapter of the National Music Honor Society.

Born in Philadelphia, BSO principal cellist **Jules Eskin** came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony under Antal Dorati. Mr. Eskin studied with Janos Starker in Dallas and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. In 1947 and 1948 he was a fellowship student at the Tanglewood Music Center. In 1954 Mr. Eskin was awarded first prize in the prestigious Walter Naumburg Competition; he gave his New York Town Hall debut recital that same year. This led to an extended concert tour in Europe. Mr. Eskin has participated in the Marlboro Music Festival and played with the Casals Festival Orchestra in Puerto Rico. His chamber music collaborations have included appearances with Isaac Stern and Friends and the Guarneri String Quartet, and piano trio performances with Arnold Steinhardt and Lydia Artymiw. As a founding member of the Boston Symphony Chamber Players, Mr. Eskin has performed throughout the world and has recorded numerous chamber works for the RCA, Deutsche Grammophon, Northeastern, Nonesuch, and Philips labels. He has been soloist with the Boston Symphony Orchestra in Strauss's *Don Quixote*, Bloch's *Schelomo*, the Brahms Double Concerto, and the cello concertos of Dvořák, Haydn, Saint-Saëns, and Schumann.

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Friday, July 28, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

Prelude Concert

Please note that tonight's Prelude Concert will open with Mozart's Duo No. 1 in G for violin and viola, K.423, to be performed by Maxim Vengerov, violin, and Yuri Bashmet, viola. The Mozart Duo will then be followed by Brahms's B minor quintet, Opus 115, about which please see pages 10 and 11 of this week's program book.

MOZART — Duo No. 1 in G for violin and viola, K.423

Allegro
Adagio
Rondeau. Allegro

MAXIM VENGEROV, violin
YURI BASHMET, viola

Wolfgang Amadè Mozart
Duo No. 1 in G for violin and viola, K.423

Mozart and his wife Costanze traveled to Salzburg in the summer of 1783 to visit the composer's father Leopold. Wolfgang had completed three of his six *Haydn* quartets, inspired by the work of his greatest contemporary, Joseph Haydn. While in Salzburg, Mozart learned that his old friend Michael Haydn, the young brother of Joseph, was in trouble with the Archbishop of Salzburg, who had commissioned a set of six duos for violin and viola, of which the younger Haydn had produced only four before being taken ill (the constant pressure of his job in Salzburg had driven him to the bottle). The Archbishop was withholding his salary as an incentive for the completion of the set. Mozart, having heard of this plight (and having no love for the Archbishop, who a few years before had had the young Mozart kicked down the stairs and shown roughly to the door), promptly composed two duos and gave them to Michael Haydn to pass off as his own. They are so far superior to Haydn's work that it is a wonder the Archbishop didn't suspect something, although the fact that he didn't is a further proof of his own musical philistinism. In any case, Mozart clearly enjoyed tackling a new and unfamiliar medium, and the warmth and lyric grace of the two duos reflect the generous impulse that brought about their composition.

—S.L.

For a biography of **Maxim Vengerov**, see page 35 of this week's program book.
For a biography of **Yuri Bashmet**, see page 36 of this week's program book.

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SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Friday, July 28, at 8:30
THE SERGE AND OLGA KOUSSEVITZKY MEMORIAL CONCERT

SEIJI OZAWA conducting

BEETHOVEN — Overture to *Fidelio*

HINDEMITH — Piano Concerto (1945)
Moderately fast—Quietly concluding
Slow
Medley, "Tre Fontane" (Canzona—March—Valse lente—Caprice—"Tre Fontane")

PETER SERKIN

INTERMISSION

BEETHOVEN — Symphony No. 6 in F, Opus 68, *Pastoral*
Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
Scene at the brook. Andante molto mosso
Cheerful gathering of the country folk. Allegro—
Thunderstorm. Allegro—
Shepherd's song. Happy, grateful feelings after the storm. Allegretto

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Baldwin piano

Peter Serkin plays the Steinway piano.

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NOTES

Ludwig van Beethoven
Overture to *Fidelio*

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. He began composing Fidelio*—a German adaptation by Joseph Ferdinand Sonnleithner of a French libretto, "Léonore, ou L'Amour conjugal," written by J.N. Bouilly and successfully set to music by Pierre Gaveaux—early in 1804, completing the composition in the following year. The opera was produced unsuccessfully on November 20, 1895, considerably pruned and performed again on March 29 and April 10, 1806, then laid aside for eight years. A thorough reworking of text and music (libretto revisions by G.F. Treitschke) made in 1814 was successfully performed at the Kärntnerthor Theater in Vienna on May 23 that year. On that date, Beethoven's overture to "The Ruins of Athens" preceded the performance, the* Fidelio *Overture not being ready. The* Fidelio *Overture was played for the first time at the performance three days later, on May 26, 1814. The first performance in America of the overture alone was given on September 10, 1839, in New York (by an unnamed orchestra, according to a listing in the "New York Star"). The first Boston Symphony performance was led by Georg Henschel on February 22, 1883. Pierre Monteux led the orchestra's first Tanglewood performance of the overture on August 8, 1959. Seiji Ozawa led the most recent Tanglewood performance as part of a concert staging of the entire opera on August 21, 1982. The score of the overture calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, two trombones, timpani, and strings.*

Everyone knows that Beethoven's extended work on *Fidelio* resulted in no fewer than four overtures, the three so-called Leonore overtures (numbered one to three in the wrong sequence) and the *Fidelio* Overture. What we know as *Leonore* Overture No. 2 was performed at the world premiere of the 1805 version; it is an elaborate tone poem built on some of the material from the opera (especially Florestan's aria) and truncated at its climax by an ornate offstage trumpet (which later appears at the climactic moment of the opera itself). Beethoven apparently decided that it was too daring formally. He rewrote it, using much of the same material, for the 1806 performances, which were preceded by the *Leonore* Overture No. 3. This was a radical recomposition, not just a tightening up of the earlier overture, and the result was possibly the single most dramatic and powerful overture ever composed, one of music's greatest glories. It fully captures the heroic mood and jubilation of the opera's finale; but unfortunately it is immediately followed by the charming Mozartian flirtation of Marzelline and Jaquino, hardly heroic material. (In fact, in 1805 and 1806, the curtain

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rose on Marzelline alone, speaking some dialogue before singing her aria "*O wär ich schon mit dir vereint.*" Only after that did Jaquino enter for the duet in which he proposes yet again and she rebuffs him.) Clearly *Leonore* No. 3 was too big and dramatic to precede such a light opening. For a production in Prague in 1808, Beethoven tried yet again with an altogether simpler and lighter composition, known illogically as the *Leonore* Overture No. 1, but the performance did not come to pass, and Beethoven had no particular interest in the overture—he didn't even publish it.

Finally, in 1814, with a major revival and reworking afoot, Beethoven faced the problem again—but now with a new wrinkle. He and Treitschke decided to reverse the order of the first two numbers, so that the duet preceded Marzelline's aria. But the duet is in A major; it could not possibly follow an overture in C major (the aria had been in C minor/C major). Beethoven decided to write an overture in E major, which would lead naturally to the opening duet. His first thought, for which some sketches survive, was simply to transpose the *Leonore* No. 1 (which had never yet been performed) to E, making whatever adjustments were necessary for instrumental range. But he quickly decided that it was easier to start over afresh. The result was a perfect overture for this opening—not so dramatic as the earlier *Leonore* overtures, but also not so powerful as to render the opening scene anticlimactic. And though the *Fidelio* Overture does not have the explicit musical references to the action of the opera to follow, there are, at least, hints of the two principal characters at the very beginning. After four allegro measures of full orchestral fanfare, we have a rich Adagio begun softly by horns in E; this at least hints at the horns (in the same key) in Leonore's big aria, "*Komm, Hoffnung.*" The overture continues with another tutti Allegro for four measures, followed by an Adagio with strings murmuring in the relatively dark key (in this context) of C major, music that cannot fail to suggest the passage in the duet between Rocco and Pizarro in which the governor of the prison asks his turnkey to murder the prisoner in the deepest dungeon, and Rocco, accompanied by murmuring strings in a soft C major, sings, "The one who scarcely lives, and hovers like a ghost?" This is, of course, a reference to Florestan, the imprisoned hero. For the rest, the *Fidelio* Overture goes about its business as an overture should—being energetic and lively, preparing the audience to follow with eager attention the story that is soon to unfold.

—Steven Ledbetter

Paul Hindemith
Concerto for Piano and Orchestra

Paul Hindemith was born in Hanau, near Frankfurt, Germany, on November 16, 1895, and died in Frankfurt on December 28, 1963. He composed his Concerto for Piano and Orchestra in Maine and New Haven, Connecticut, in 1945, completing the score in New Haven on November 29. The piece was conceived for the pianist Jesús María Sanromá, to whom it is dedicated, and who gave the world premiere with George Szell and the Cleveland Orchestra on February 27, 1947. This is the first performance by the Boston Symphony Orchestra. In addition to the solo piano, the score calls for flute and piccolo, two oboes, two clarinets and bass clarinet, two bassoons, two horns, two trumpets, two trombones and tuba, timpani, bass drum, cymbals, small cymbal, snare drum, parade drum, glockenspiel, two tom-toms, triangle, and strings.

By the time Hindemith settled in the United States, where he spent the years of World War II and some time afterward, he had achieved his mature style, which—paradoxically—was more directly accessible than the music he had written as a young Turk from the end of World War I through the '20s. Hindemith had investigated a wide range of modern techniques and had written works that scandalized conservative ears and pious minds. But the core of his musical existence remained the German chorale melody and the march, and by the early '30s, his investigations into

harmony convinced him that tonal music—beginning from a triad and ending there, no matter how far afield one might travel in between—was the only rational approach to composition. His approach mixed the "scientific" and the "intuitive," but it is the former that always attracted attention, because it is more easily discussed and analyzed.

Though he had visited the United States earlier on concert tours, Hindemith found it wisest to move here early in 1940. He had already left Germany for Switzerland, having become perhaps the single most prominent non-Jewish composer on Hitler's hate list. (A scene in his opera *Mathis der Maler*, in which the leaders of the Peasants' Rebellion made a bonfire of books representing the highest aspirations of European civilization—an obvious criticism of Nazi book-burnings—had marked him for this distinction.) Finding it difficult to make a living in Switzerland, Hindemith arrived in New York in February 1940. The first months were difficult, but he was able to survive through teaching and lecturing jobs at Buffalo, Cornell, and Yale universities. Serge Koussevitzky quickly snagged him to join the composition faculty at the first session of the Berkshire (now Tanglewood) Music Center that summer.

At Tanglewood Hindemith reestablished contact with the superb Puerto Rican pianist Jesús María Sanromá (1902-1984), with whom he had performed on his first concert appearances in the United States, at the Library of Congress in 1937, and again at Yale the following year. Sanromá had become the official pianist of the Boston Symphony in 1926. His enthusiasm for new music certainly endeared him to Hindemith.

By mid-1945, when the war in Europe was over, Hindemith was getting letters from his publisher, Willy Strecker of B. Schott's Sons, encouraging him to return to Germany, which could well have been a triumph for the composer, whose fiftieth birthday could have been celebrated in his homeland that November. But by this time he was feeling settled at Yale, where he had begun to teach a few years earlier, and he was about to become an American citizen the following year, so he chose instead to buy a house in New Haven and settle in. Besides, as he wrote to Strecker on August 29, he and his wife Gertrud were spending their holiday "in a lonely farm on the coast [of Maine] near the Canadian border," where he was busily writing a piano concerto for Sanromá. He completed the first movement there and wrote the rest in New Haven that fall.

At the time of his fiftieth birthday, which was celebrated both in Germany and the United States, Hindemith was wary of the effect of so much public attention, and he wrote to Strecker that he feared a backlash. In a sense this happened with almost all of his later music. Though he had been regarded as one of the most important composers of the century and had regularly been ranked in his earlier years with Stravinsky and Schoenberg, the pervasive sense after the war that twelve-tone music was inevitably the wave of the future meant that composers who insisted on carrying the banner for tonality, however much extended, could be characterized as outdated. To the average concertgoer, almost the only music of Hindemith heard with any regularity is the symphony *Mathis der Maler*, derived from his 1935 opera of that name. Most of the works composed after his arrival in the United States have suffered from benign neglect. (The possible exception is his most "American" piece, the *Requiem for Those We Love*, which set Whitman's tribute to the fallen Lincoln, "When lilacs last in the dooryard bloom'd," as a similar tribute to the late Franklin D. Roosevelt.) This situation may be changing. It is normal to have a period of reconsideration of a composer's work about a generation after his death, and such a reconsideration is happening with Hindemith, aided by the ongoing publication of a fine critical edition of his music (making many scores that were inaccessible easy to find) and by the large trend in the musical world toward a new appreciation of the possibilities of tonality.

The Concerto for Piano and Orchestra is cast in the normal three movements, though the last is somewhat unusual in character and recalls that one of Hindemith's teaching activities at Yale was to direct the Collegium Musicum, an organization that

performed much early music. Hindemith was very knowledgeable about medieval and Renaissance music, and he demonstrates that familiarity in a creative way in his finale. The first movement (Moderately fast) is broadly flowing, built largely on the theme heard immediately in the clarinet and then taken up by the piano. A similarly lyric theme, though one filled with larger leaps, soon appears from the trio of two clarinets and bass clarinet; this is varied at once by the piano. A rapid little punctuating figure in the brass closes what might be called the exposition. The piano takes the lead in further discussion of these ideas, though the brass instruments insist on their figure, and eventually the orchestra builds to a substantial climax. A lengthy solo cadenza culminates in a reworking of the thematic material and a quiet close.

The slow movement is highly atmospheric, with soft tremolos and wispy clarinet figures framing a long, lyric melody sung in unison by cellos and bass clarinet. The piano picks this up and, in increasingly complex interaction with the orchestra, builds to an extended climax with a faster "feel." In the end, the opening theme returns (in the violins, with a solo violin an octave above the rest) while the piano slithers quietly behind in an extended delicate tracery of thirty-second notes. The close recaptures the atmospheric color of the opening.

Hindemith calls his finale *Medley, "Tre Fontane,"* which makes clear at once the presence of a monophonic medieval dance hidden in the musical material. The movement consists of five sections (*Canzona—March—Valse lente—Caprice—"Tre Fontane," medieval dance*). As this layout suggests, the actual medieval tune appears only in the final section. But the movement as a whole is, in a sense, "variations aiming at a theme." Though the earlier sections do not exactly quote the fourteenth-century melody "*Tre Fontane*," their themes are certainly cut from the same cloth—melodies built up out of small figures, often repeated, with a limited range, any given phrase or section tending to stay within the compass of a fifth. The sections have strong contrast by way of tempo, instrumentation, and general character, so that there is a progress from the lilting *Canzona* to the tightly metronomic *March*, relaxing into the languor of the *Valse lente*, then picking up with the delicate witty energy of the *Caprice*, and finally exploding into an all-out assault on the old tune, in a version that would no doubt have astonished a listener of six centuries ago, but which seems to summarize what has preceded in this movement with great verve.

—S.L.

Ludwig van Beethoven
Symphony No.6 in F, Opus 68, *Pastoral*

Beethoven composed the bulk of this symphony during the fall of 1807 and early part of 1808 (a few sketches go back as far as 1803); he had sold the symphony to the publisher Breitkopf & Härtel by September 1808. The Sixth Symphony was first performed in a concert consisting of new compositions by Beethoven—it included the premieres of the Fifth and Sixth symphonies, the Fourth Piano Concerto, the Choral Fantasy, and several movements from the Mass in C—on December 22, 1808, at the Theater-an-der-Wien in Vienna. The first American performance took place in Philadelphia on November 26, 1829, at a concert of the Musical Fund Society, Charles Hupfeld conducting. Henry Schmidt led the first Boston performance, given by the Academy of Music at the Odeon on January 15, 1842. Georg Henschel led the first BSO performances of the Pastoral *Symphony in January 1882, during the orchestra's first season. The BSO's first Tanglewood performance was given by Serge Koussevitzky on August 5, 1937. Michael Tilson Thomas led the orchestra's most recent Tanglewood performance on August 18, 1984, though Roger Norrington performed it here with the London Classical Players more recently, on August 11, 1989. The symphony is scored for two flutes and piccolo, pairs of oboes, clarinets, bassoons, horns, trumpets, and trombones, plus timpani and strings.*

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The delight that Beethoven took in the world of nature is attested by countless stories from many periods of his life. When in Vienna he never failed to take his daily walk around the ramparts (which would then have afforded a much more rural view than the same walk does today), and during his summers spent outside of town he would be out-of-doors most of the day. The notion of treating the natural world in music seems to have occurred to him as early as 1803, when he wrote down in one of his sketchbooks a musical fragment in 12/8 time (the same meter used in the *Pastoral* Symphony for the "Scene at the brook") with a note: "Murmur of the brook." Underneath the sketch he added, "The more water the deeper the tone." Other musical ideas later to end up in the Sixth Symphony appear in Beethoven's sketchbooks sporadically in 1804 and during the winter of 1806-07, when he worked out much of the thematic material for all the movements but the second. But it wasn't until the fall of 1807 and the spring of 1808 that he concentrated seriously on the elaboration of those sketches into a finished work; the piece was apparently finished by the summer of 1808, since on September 14 he reached an agreement with the publisher Breitkopf & Härtel for the sale of this symphony along with four other major works.

One thing that aroused extended discussion of the new symphony—a discussion that lasted for decades—was the fact that Beethoven provided each movement of the work with a program, or literary guide to its meaning. His titles are really brief images, just enough to suggest a specific setting:

I. Awakening of happy feelings upon reaching the countryside.
II. Scene at the brook.
III. Cheerful gathering of the country folk.
IV. Thunderstorm.
V. Shepherd's song. Happy, grateful feelings after the storm.

But much more important for an understanding of Beethoven's view than the headings of the individual movements is the overall heading that Beethoven caused to be printed in the program of the first performance: "Pastoral Symphony, more an expression of feeling than painting." He never intended, then, that the symphony be considered an attempt to represent events in the real world, an objective narrative, in musical guise. Rather, this symphony provided yet again what all of his symphonies had offered: subjective moods and impressions captured in harmony, melody, color, and the structured passage of time.

Beethoven's sketchbooks reveal that he was working on his Fifth and Sixth symphonies at the same time; they were finished virtually together, given consecutive opus numbers (67 and 68), and premiered on the same concert (where they were

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actually reversed in numbering—the *Pastoral* Symphony, given first on the program, was identified as "No. 5"). Yet no two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. Nothing shows more clearly the range of Beethoven's work than these two masterpieces, twins in their gestation, but not identical—rather, fraternal twins of strongly differentiated characters. Popular biographies of Beethoven tend to emphasize the heaven-storming, heroic works of the middle period—the *Eroica* and the Fifth symphonies, the *Egmont* Overture, the *Emperor* Concerto, the *Razumovsky* string quartets, the *Waldstein* and *Appassionata* sonatas—at the expense of other aspects of his art. On the other hand, some critics of a "neo-classical" orientation claim to find the even-numbered symphonies including the *Pastoral* to be more successful than the overtly dramatic works. Both views are equally one-sided and give a blinkered representation of Beethoven—his art embraces both elements and more, as is clear from the intertwining conception and composition of the Fifth and Sixth symphonies.

Even in works of such contrasting character, Beethoven's concern for balance and for carefully articulated musical architecture remains evident, though the means by which he achieves these ends are quite different. The Fifth Symphony deals in harmonic tensions—dissonant diminished-seventh and augmented-sixth chords that color the mood almost throughout. The harmonic character of the Sixth Symphony is altogether more relaxed. Beethoven builds his extensive musical plan on the very simplest harmonies, on the chord relations that harmony students learn in the first few days of the course—tonic, dominant, and subdominant. The symphony revels in major triads from the very beginning, and the dissonant diminished-seventh chord is withheld until the thunderstorm of the fourth movement. As in the Fifth Symphony, the melodic material of the first movement is derived from the very beginning of the work, but rather than piling up in urgent search of a climactic goal, the thematic motives that arise from the opening measures of the *Pastoral* Symphony—there are at least four of them—are repeated often in a leisurely way that implies no hurry to get anywhere. Still, for all the apparent ease of passage, our course through the first movement is perfectly balanced with slow swings from tonic to dominant and back or lengthy phrases reiterating a single chord, then jumping to another, rather distant chord for more repetition. The fact that all this sheer repetition does not lead to fatigue or exasperation on the listener's part is tribute to Beethoven's carefully planned and varied orchestral color and textures. Indeed, George Grove remarked in his study of this symphony that Beethoven "is steeped in Nature itself; and when the sameness of fields, woods, and streams can be distasteful, then will the *Pastoral* Symphony weary its hearers."

One idea that does not appear at the very beginning but grows in importance throughout is a little figure of repeated notes in triplets first heard as a punctuation in clarinets and bassoons. As the movement progresses, that triplet rhythm insinuates itself more and more into the musical fabric until, by the beginning of the recapitulation, it is running along in counterpoint to the themes heard at the outset, and just before the close of the movement, the solo clarinet takes off on triplet arpeggios in what is virtually a cadenza.

The second movement is richly but delicately scored, with two muted solo cellos providing a background murmur along with second violins and violas, while the first violins and the woodwinds embellish the melodic flow with a rich array of turns and trills. No one familiar with traditional means of musical expression in western music can fail to recognize the bucolic leisure of this Andante, even if Beethoven had never provided a title for the movement. The gentle running of water, bird song, soft breezes, and rustling leaves are all implicit in this music. At the same time, the richness of material is most satisfying; Beethoven is in no hurry to get through it, and his sense of architectural balance remains engaged. Even the one explicitly "programmatic" passage—the song of nightingale, quail, and cuckoo labeled as such in the

flute, oboe, and clarinet just before the end of the movement—fits perfectly well as a purely musical passage (how many real birds sing in classical four-measure phrases?).

Only twice in Beethoven's symphonic writing did he link the movements of a symphony so that they would be performed without a break. It is significant that it happened in two symphonies composed almost simultaneously—the Fifth and the Sixth. In the Fifth Symphony, the scherzo is connected to the finale by an extended, harmonically tense passage demanding resolution in the bright C major of the closing movement. Much the same thing happens in the *Pastoral* Symphony, although the level of tension is not nearly so high, and the linking passage has grown to a full movement itself. But here again we see that the supposedly romantic, form-breaking elements of the *Pastoral* Symphony do not depend on the composer's program to make sense; there is no question about the tense musical link between movements in the Fifth Symphony, just as there should not be about the *Pastoral* if Beethoven's program were suddenly to disappear. The scherzo, a real dance movement in F major, is interrupted just at its last chord by a dramatic Allegro in F minor. The violence of that extended passage gradually dies down and returns to the major mode for the final passage of rustic simplicity, a release from the tension of the Allegro whether or not one thinks of it as "grateful feelings after the storm."

All three movements are filled with felicitous touches. The dance has a delightfully quirky offbeat strain for solo oboe, with the occasional appearance of a bassoon accompaniment consisting of three notes; this is supposed to be an intentional caricature of a village band that Beethoven encountered at a tavern near Mödling. The storm is imaginatively and picturesquely scored, providing a veritable quarry of techniques that were mined by composers for decades. Berlioz spoke with the greatest admiration of Beethoven's orchestration here and helped himself to such devices as the thick, "stormy" sound produced by double basses running up a four-note fragment of the scale in the same time that the cellos run up a five-note fragment, so that they are together only on the very first note, and the remainder produces atmospheric dissonance. Beethoven withheld his big orchestral guns to this point. The trumpets had not played in the symphony until the middle of the third movement. Now trombones and timpani appear for the first time (the timpani, in fact, play *only* here), and the piccolo joins in at the height of the storm. As the storm ends, a *ranz des vaches* or Swiss herdsman's song introduces the final major key movement and the "hymn of thanksgiving." The *ranz des vaches*, a melody borrowed by Beethoven for this spot, unmistakably identifies the setting in the world of pastoral simplicity. Its use here was an afterthought on the composer's part, but it was a highly appropriate one, since the first theme of the movement proper (heard in the violins) is part of the same family group—an arpeggiation of the major triad in a different position. Thus, once more, an element that might be labeled "programmatic" can be seen to nestle snugly and fittingly into what Tovey has called "a perfect classical symphony."

—S.L.



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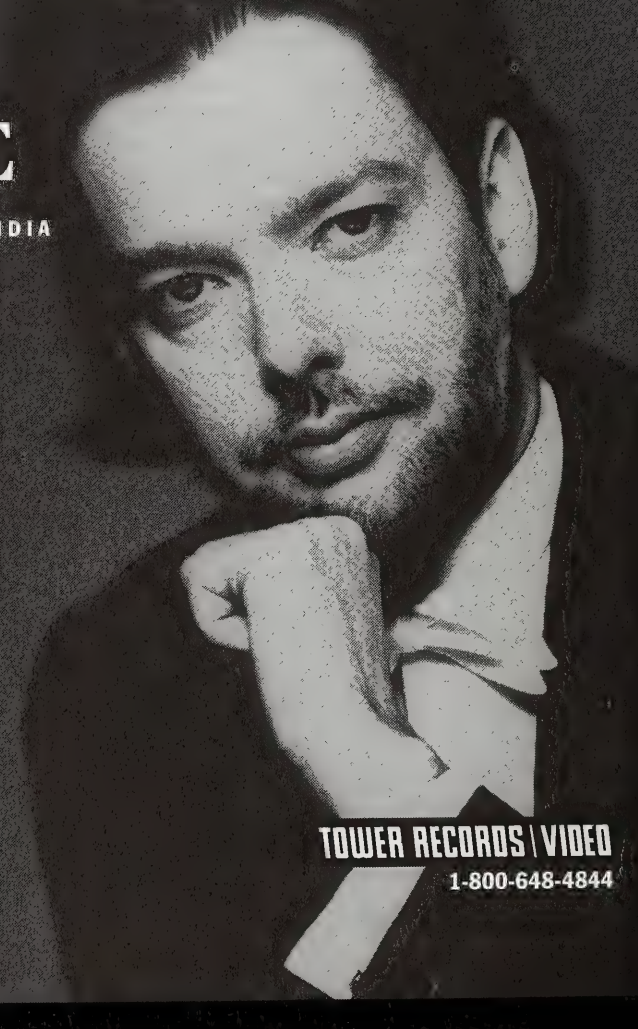


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MOZART — Sinfonia concertante in E-flat, K.364(320d), for violin and viola

Allegro maestoso
Andante
Presto

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NOTES

Carl Nielson
Overture to the comic opera *Maskarade*

Carl August Nielsen was born in Sortelung, near Norre Lyndelse on the island of Funen, Denmark, on June 9, 1865, and died in Copenhagen on October 3, 1931. (His father's name was Niels Jorgensen, but when he was baptized, his surname was taken from his father's Christian name—literally, "son of Niels"—in accordance with contemporary practice; this practice has been abandoned in mainland Scandinavia but is still followed in Iceland.) Nielsen composed his comic opera Maskarade *("*Masquerade*") to a libretto written in collaboration with Vilhelm Andersen and based on the eighteenth-century comedy of the same name by Ludvig Holberg. The libretto was written in April and May 1904; the writing of the music filled most of 1905. A few final details remained for completion, including the overture, which Nielsen began on September 25 and completed on November 3, 1906, just eight days before the first performance. The premiere took place at the Royal Theater in Copenhagen; Nielsen himself conducted. Andrew Davis led the BSO's only previous performances of the overture in November 1983. It is scored for three flutes (third doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, and strings.*

In 1724, Ludvig Holberg (1684-1754), the poet and playwright whose name is best-known outside of Scandinavia through Edvard Grieg's *Holberg* Suite, wrote a light comedy of amorous high-jinks and mistaken identity at a Danish carnival, the period of riotous and carefree high living that precedes the beginning of Lent. It was Carl Nielsen's idea to turn the play, still popular early in the present century, into an opera. He had recently finished his operatic tragedy *Saul and David* (composed between 1898 and 1901) and evidently felt the need or the desirability of composing a "satyr play" as its companion piece. The play required adaptation, being much too wordy for direct use as an opera libretto, so Nielsen worked out a scenario and turned to a leading Holberg scholar, Vilhelm Andersen (1864-1953), to write the actual libretto, with close supervision from the composer.

The libretto was finished in the late spring of 1904, but for a time it looked as if



the music would never be written. First Nielsen's busy schedule as a deputy conductor at the Royal Theater, while both the regular conductors were on leave, prevented him from finding the time to compose (he normally played in the second-violin section). Later in the year he became embittered by intrigues within the theater in connection with a production of *Saul and David*, and he almost gave up the idea of a comic opera altogether. To add to his distress, his wife, a sculptor, spent the winter of 1904-05 in Athens, studying and copying ancient Greek statues, and the composer missed her ready encouragement. His nerves were so much on edge that when the management presented him with a *pro forma* notification that, upon the return of the absent conductors the following season, he would be rejoining the second violins, he took the notice as an attempt to humiliate him and offered his resignation.

All this time, astonishingly enough, he was working out the first half of Act I, which sparkles brightly throughout. His enthusiasm for the act of composition was rekindled by a month-long visit from his wife. He began work during the Christmas season in 1904 and brought the first act to its end by May 21, 1905. The second act was written very quickly during the month of June, and the third act was far advanced by the end of the summer, when Nielsen had to show the score to the theater management in order for them to make a decision regarding the production.

By late fall the work had been accepted for a planned production in the spring of 1906, but various delays put off the premiere until November. The overture, making use of some of the material from the opera itself, was almost the last music composed. *Maskarade* was successful from the first and remains to this day the most frequently performed of Danish operas, though (owing to the language barrier) it is rarely heard outside of Scandinavia. Yet at home it was hailed at once. Edvard Grieg went to one of the earliest performances and wrote to the composer afterwards:

> Thank you for last night. It is an amusing and witty work you have created. The first act I grasped at once, the second less easily, but in the third I again got hold of the great lines, and as a whole I'm in no doubt that it is the work of a new master, who says "Here I am!" What fine humorous art and what a wise economy in the technique! I was totally laid out with exhaustion at the finish of the opera.

The plot of *Maskarade* hinges on that age-old problem found, in one guise or another, throughout the history of drama. Two fathers have arranged for the son of one to marry the daughter of the other. But their children (who have never set eyes on each other) have other plans. Both of them have been out celebrating the carnival season in the required costume and mask, and both have fallen in love with a stranger. The two fathers are distressed; the two young people are steadfast in their determination not to bow to the parental will. Of course, as the audience will have guessed from the first scene, they have actually managed to fall in love with the mates proposed by their parents, though it takes a good deal of confusion and much mistaken identity on the part of the maskers to bring about this resolution. The spirit that imbues Nielsen's opera is that of Mozart. It is evident in the setting and character of the plot, heightened by the presence of some saucy and clever servants. And in the case of both composers, comedy can quickly turn to very deep feelings indeed.

The overture is a lively mood-setter, beginning with a theme from the body of the opera that is associated with the masquerades of the carnival, with dancing and joy. The melodies are imbued with the spirit of folk music and the tempo is that of farce, though the middle section slows just a bit by changing its meter to 2/4, only returning to the original 6/8 for the rollicking recapitulation. In the opera house, the overture takes a cue from *Don Giovanni* and ends in a decrescendo, modulating to the key of the first scene. For concert performances, there is a coda, marked Allegro assai, that brings the overture to a vigorous conclusion triple-*forte*.

—Steven Ledbetter

Wolfgang Amadè Mozart
Sinfonia concertante in E-flat for violin and viola, K.364(320d)

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Most probably he wrote this work in Salzburg during the summer of 1779; we have no information about its early performance history. Anton Witek and Emile Férir were the soloists in the first BSO performance on November 20, 1915, under Karl Muck's direction. Serge Koussevitzky led the BSO's first Tanglewood performance on July 24, 1949, with William Kroll and Joseph de Pasquale. Sergiu Comissiona led the BSO's most recent Tanglewood performance on August 10, 1986, with Malcolm Lowe and Burton Fine. The most recent performance here featured Itzhak Perlman and Pinchas Zukerman on August 14, 1993, with Zubin Mehta and the Israel Philharmonic. Two oboes and two horns are added to the orchestral strings; there are two sections of violas as well as of violins.

That Mozart, with his sense of theater and his own brilliance as a virtuoso, was particularly drawn to the concerto is no surprise. He wrote such pieces as a little boy and offered his first mature essays in the genre when he composed his famous set of inventive, graceful, dazzlingly accomplished violin concertos in 1775. He paid particular attention to the form in the middle eighties, the time of his great piano concertos, though that astounding group of works has a great forerunner in the E-flat concerto of 1777, K.271, as well as two later pieces on the very highest level, the C major, K.503, and the final B-flat, K.595.

In 1778-79, Mozart became intensely interested in the possibilities of concertos with more than one solo instrument. Much earlier, in May 1774, he had written what he called a *Concertone*, a big concerto, for two violins (C major, K.187e), but now there suddenly appeared a run of six such works. More precisely, we have three completed works, two that were abandoned partway through, and one puzzle. The completed ones are the rather perfunctory piece for flute and harp, K.297c (April 1778), the delightful two-piano concerto in E-flat, K.316a (early 1779), and the present work. He began a concerto in D for piano and violin, K.315f (November 1778), and a *Sinfonia concertante* in A for violin, viola, and cello, K.320e (summer or early fall of 1779), abandoning both scores not because of dissatisfaction or trouble with them, but because the concerts for which they were intended were cancelled. The puzzle is the *Sinfonia concertante* in E-flat for winds, K.297b, whose genesis cannot be properly established and which some scholars believe to be spurious.

In the middle of this frustrating package of plans, experiments, and accomplishments, the *Sinfonia concertante* for violin and viola stands out as one of Mozart's most richly beautiful works and certainly as his finest string concerto. Mozart was primarily a pianist, but he was also an accomplished violinist, and in chamber music sessions he liked best to play the viola. He enjoyed being in the middle of the texture, but there is also an affinity between the viola's dark sonority and that element of melancholy which is apt to touch even his most festive compositions. The viola is *the* Mozartian sound par excellence. His chamber music reaches its highest point in those quintets where he adds a second viola to the standard string quartet. Here, in this *Sinfonia concertante*—the title suggests a symphony that behaves like a concerto—he stresses the characteristic color by dividing the orchestral violas into two sections. As for the solo instruments, Mozart is more interested in the distinction of color than in the difference of range. He sends the viola clear up to the high E-flat above the treble staff, an altitude it never comes near approaching in the quartets and quintets. To allow the viola to be more penetrating, Mozart writes the part not in E-flat but in D, a more sonorous and brilliant key for the instrument, and asks the player to tune the instrument a semitone high so that what is played in D will actually sound in E-flat.

Indeed, everything about the sheer sound of the music is testimony to Mozart's aural fantasy—the piquant wind writing, the delightful and serenade-like pizzicati in the orchestra, the subtle interaction of solo and orchestral strings beginning with the

very first emergence from the tutti of the solo violin and viola, and, not least, the way so sumptuous and varied a sonority is drawn from so modest a complement. The splendid and majestic first movement is followed by an operatic Andante of deep pathos: one can almost hear the Italian words as the two singers vie in their passionate protestations. The finale, after that, is all high spirits and virtuoso brilliance.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Jean Sibelius
Symphony No. 1 in E minor, Opus 39

Jean Julius Christian Sibelius was born in Hämeenlinna (then known by the Swedish name Tavastehus), Finland, on December 8, 1865, and died in Jarvenpää, near Helsinki, on September 20, 1957. He took the gallicized form of his first name (which had originally been Johan) in emulation of an uncle. He composed his First Symphony in 1898 and 1899 and conducted its first performance on April 26, 1899, in Helsinki. The work entered the repertory of the Boston Symphony Orchestra on January 4 and 5, 1907, Karl Muck conducting. Serge Koussevitzky and Joseph Silverstein led the orchestra's first and most recent Tanglewood performances on, respectively, August 6, 1938, and August 20, 1983. The symphony is scored for two flutes (doubling piccolos), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, harp, and strings.

It always comes as a surprise to learn that a composer renowned as a nationalistic hero in his homeland was not a native speaker of the language. Sibelius was born to a Swedish-speaking family in a small town in south central Finland and only began to speak some Finnish from the age of eight. He entered a Finnish-language school at eleven, but not until he was a young man did he feel completely at home in the language. (In this respect he was not alone; Austrian cultural domination of Czechoslovakia and Hungary in the nineteenth century meant that Smetana was more fluent in German than in Bohemian, and Liszt, though proud to be regarded as a Hungarian composer, barely spoke the language at all.)

Musical studies began with the violin, and soon he aimed at a career as a professional virtuoso. But in 1885, after an abortive attempt at legal studies, he undertook to pursue composition with Martin Wegelius in Helsinki. Further studies in Berlin introduced him to the newest music, including Strauss's *Don Juan* at its premiere. He was usually in debt, apparently unable to avoid financial extravagance in the German capital, and already drinking heavily, a habit that remained with him. After his return to Finland in 1891 he composed the choral symphony *Kullervo*, which was so successful at its premiere in April 1892 that he was immediately established as a leading figure in Finnish music, a position that was never seriously challenged thereafter.

The following seven years saw the composition of a series of scores for dramatic production, a failed operatic attempt, and—most important—a group of purely orchestral scores, *En saga* and the four symphonic poems about Lemminkäinen, a character from the Finnish national epic *Kalevala.* These culminated in his first symphony, composed evidently in part as a musical response to Tchaikovsky's *Pathétique* Symphony, which had been performed in Helsinki already in 1894 and again in 1897. By the autumn of 1898, Sibelius was totally absorbed in the work at a time of great political tension in Finland and of personal concern as well. A diary entry of September 9 reflects his mood: "Autumn sun and bitter thoughts. . . . How willingly I would have sacrificed some of the financial support I have received if I only had some sympathy and understanding of my art—if someone loved my work. O, you slave of your moods, their plaything. . . ." These feelings may be reflected in the autumnal

colors of much of the score, and especially in its lonely opening, a solitary clarinet bravely singing its lament over the chill background thunder of a long roll on the timpani. But although he complained of misunderstanding and lack of sympathy, his art was still rooted in the nineteenth century both harmonically and automatically. His first work to be heard in Boston was the Second Symphony in 1904, at which time it was received with general incomprehension, even by such future prominent proponents of his music as critic Olin Downes. But the First offered fewer knotty problems, and once it achieved performance, it was generally accorded favor with audiences both in Finland and elsewhere.

Because of Sibelius's demonstrated interest in the *Kalevala*, not to mention the passionately dramatic character of much of the music in the symphony, some critics claimed to find a literary program in the music, every theme functioning like a Wagnerian leitmotiv for a character or event. But Sibelius emphatically denied that there was any connection whatever; his symphony (by implication) is a purely abstract musical structure, however characterful its content.

The clarinet solo that opens the symphony dies away on a sustained *G*, the preceding melodic phrase hinting that the piece will be in G minor. But just as the clarinet settles on its last note, the second violins begin a tremulous sextuplet figure consisting of the notes *G* and *B*, which thus hint at G major. We are in fact listening to the home key coalesce out of the very ether, the tonic of E minor appearing clearly only after the first violins begin their muscular statement. A contrasting idea built on a pair of hovering alternating notes in a characteristic rhythm leads seamlessly to a fortissimo restatement for full orchestra of the main E minor theme. A bright tremolo in the strings, joined by the harp, brings in the woodwinds with a dancelike transitional idea derived possibly from the opening clarinet line. An extraordinarily long pedal point—a note held in the bass without changing—underlies the second theme mater-

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ial, which appears in expressive dialogues between the woodwind instruments over a hushed rumbling in the strings. The exposition ends with a unison pizzicato in the strings, twice repeated. The musical argument of the development further intertwines the musical ideas already heard, but with a tendency to grow progressively more chromatic. A momentary lyric interlude (with two solo violins in dialogue) turns into more dramatic stuff with the climax of downward-moving chromatic scales in the woodwinds against upward-rushing chromatic figures (at twice the speed) in the lower strings. Suddenly, against all this activity, the upper strings sing the melody from early in the movement that preceded the fortissimo statement of the first theme. Sibelius works this around to G major (where we first heard it) and plunges us into the heart of the recapitulation, omitting the first main theme statement, since the fortissimo repetition is about to return full force. The recapitulation is a condensed intensification of the beginning, ending in darkly muttering strings.

The slow movement is often cited as the part of the symphony most strikingly influenced by Tchaikovsky's *Pathétique.* It is a kind of poignant rondo, its C minor melody alternating with other ideas based on the same rhythms and phrase structure, sometimes inverted from a falling to a rising theme. Except for a few woodwind interludes, the colors are predominantly dark. The sadness sometimes explodes in an outburst which eventually dies away in the return of the main theme.

The rambunctious third movement has some of the earthiness of Bruckner's symphonic scherzos, the headlong rhythmic drive of the pizzicato strings at the opening reinforced by the vigor of the timpani and the most important thematic motive in the strings, which has a modal, folklike character. The Trio is a shade slower and altogether more lyrical, even pastoral in feeling, evoking dreams of the countryside driven out by the sudden return of the scherzo.

At the beginning of the finale, the strings give out in unison an expansive, passionate version of the hesitating clarinet melody heard at the very opening of the symphony, now harmonized by the brasses. A certain degree of questioning in the woodwinds, eventually answered by the strings, leads into the dramatically charged Allegro theme that runs through the bulk of the movement, except for the striking moments of contrast provided by the wonderful singing theme on the violins' G-string, bringing a chorale-like dignity into the heart of the activity. The symphony closes with an echo of the pizzicato chords that ended the first movement.

—S.L.





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ITZHAK PERLMAN, violin
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BEETHOVEN — Violin Sonata No. 6 in A, Opus 30, No. 1
- Allegro
- Adagio
- Allegretto con Variazioni

DVOŘÁK — Sonatina in G for violin and piano, Opus 100
- Allegro risoluto
- Larghetto
- Scherzo: Molto vivace
- Finale: Allegro

INTERMISSION

STRAUSS — Violin Sonata in E-flat, Opus 18
- Allegro ma non troppo
- Improvisation: Andante cantabile
- Finale: Andante—Allegro

Emanuel Ax plays the Steinway piano.

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Notes

The three violin sonatas published as Opus 30 were composed in the summer of 1802, probably before **Beethoven** moved to Heiligenstadt, an outlying suburb of Vienna, where he wrote the famous "Heiligenstadt Testament." This was an expression of despair and even suicidal thoughts on account of his ill health and the growing deafness that he had still not fully acknowledged. In spite of his despondency at this time, Beethoven nonetheless composed a remarkable number of works before the end of the year: the three violin sonatas of Opus 30, the three piano sonatas of Opus 31, two sets of keyboard variations, and the Second Symphony. The violin sonatas were published in 1803 with a dedication to Emperor Alexander I of Russia, one of

many dedications Beethoven made over the years to the Russian aristocracy, of which the best-known is that of the Opus 59 string quartets to Count Rasumovsky.

Prior to Beethoven's time, violin sonatas were regularly billed as works for piano "with the accompaniment of a violin"—that is, the keyboard part constituted the essence of the work and the violin provided merely an extra dimension of sonority which could, in many cases, be omitted altogether. Gradually over the years the violin part became more independent and less dispensable, though duo sonatas remained, by and large, genuine *chamber* music, intended for performance in relatively small rooms, mostly in private houses. The three sonatas of Opus 30 mark an important advance in the conception of this chamber music genre for public performances given in larger halls before a paying audience. The violin part gradually became more dramatic and assertive, better designed for projection in its new milieu.

Beethoven's first version of this sonata originally featured a dramatic and far-reaching finale that was already real "middle-period Beethoven" in style, but he withdrew that movement, replacing it with a rather lighter set of variations, re-using the original finale to close his Opus 47, the famous *Kreutzer* Sonata. This fact should remind us that already in 1802, Beethoven was on the verge of his stylistic breakthrough.

In the form in which we have it today, the work features a compact first-movement sonata form whose development section is built up from a dialogue between the sixteenth-note turn figure that appears at the outset and the upward-striving second theme, which takes on a more dramatic character before the return to the tonic. The Adagio provides lyric opportunities for both instruments in alternation as they sing a simple, eight-bar melody. A short sequel seems to lead afield but suddenly returns to a restatement of the first melody. The second time the sequel moves farther, into darker regions in which both violin and piano explode into quasi-operatic *fioriture.* The third time the song is sung, the sequel in fact becomes the coda, extending the cadence and reaffirming the primacy of the tonic, which had been cast in doubt.

As already mentioned, Beethoven's first idea for the finale was a movement that he later labeled "in a very concertante style, like that of a concerto." In the end he apparently decided that so weighty a close was out of place here; the new ending was considerably lighter in density. As with the slow movement, the instruments alternate in presenting the theme proper, thirty-bars divided into four phrases of equal length. Of the six variations, the highly abstract fourth points the way to Beethoven's far-reaching late variation style. The fifth is the *de rigueur* minor-mode treatment, while the last switches to a jovial 6/8 meter in Allegro tempo for a lively conclusion.

* * * * *

In the summer of 1893, **Dvořák** left New York, where he was the director of the National Conservatory, to visit some of America's interior. He spent the summer at a Czech community in Spillville, Iowa, where he felt himself immediately at home (and where, in the space of two weeks during June, he composed his most famous string quartet, adding to it by summer's end a string quintet as well). One of the excursions he made from Spillville was to St. Paul, Minnesota, where he was deeply moved by the beauty of the Minnehaha Falls (named after the Indian princess, "Laughing Water," in Longfellow's poetic tale of Hiawatha)—so moved that he noted a melody on the starched cuff of his shirtsleeve.

The quartet and quintet composed in Spillville were to be published as his Opus 96 and 97. Once back in the bustle of New York for the fall season, Dvořák began to give thought to what kind of work he would write for his Opus 100. The charming idea struck him to compose something for two of his children, Ottilie and Antonin, who played violin and piano. He created a piece that was simple enough for them to play, but full of warmth and charm, so that it appeals equally to adults—as the composer correctly predicted to his publisher, Simrock.

The works of Dvořák's American years always give rise to the question as to how much actual American influence can be found in them. Possibly the first movement contains a reference to "My Darling Clementine," and the slow movement includes the melancholy tune written on his cuff at Minnehaha Falls, though it yields place to a little mandolin serenade. On balance, the question of national influence should not distract us from the delicacy and charm of this score, crafted from a master's workshop as a loving gift.

* * * * *

Richard Strauss's reputation is so much bound up with grandiose orchestral scores and operas that we are not likely to think of him as a composer of chamber music. Yet he did write in some of the traditional chamber genres, and though all of these works were early and might be presumed to be merely of historical interest, they betray a talent and an imagination that could have made the reputation of any composer who did not so utterly surpass himself with the works that came after. The chamber music reflects Strauss's classical training and sheds an illuminating light on the classicizing of his later operas. In addition to a number of unpublished pieces from his earliest days as a composer (two piano trios, a work for flute and piano, and several compositions for horn—his father's instrument—and piano), Strauss published a string quartet (Opus 2), a cello sonata (Opus 6), a piano quartet (Opus 13), and a violin sonata (Opus 18). Each of them marked a stage in the composer's progress; the violin sonata in particular is a mature and attractive work, published in 1887, when Strauss was only twenty-three.

Strauss himself had studied both the piano and the violin, so the idea of composing a violin sonata was a natural one. His earlier chamber compositions may have reflected the ever-present influence of Schumann or Brahms, but from the opening measure of the violin sonata we can have no doubt that this is a fully characteristic work of Richard Strauss. The resonant, upward-striving theme so full of the panache we know from *Don Juan* or *Ein Heldenleben* is nicely contrasted to a lyrically descending second theme. The development of the various motivic ideas ranges widely in harmony, returning finally to a straightforward recapitulation, then turning on the juice for an operatically potent coda. The slow movement has always been a special favorite; Strauss or his publisher knew that this would be the case, for the printed sheet music provides a separate identification of the work as being "From Rich. Strauss, Op. 18," as if they were quite sure that they would publish this movement separately—and indeed they did. The title "Improvisation" is a little misleading, for the movement is essentially in an ABA form, though the middle section (with evident references to the furious triplets in Schubert's *Erlkönig*) suddenly disintegrates into the piano traceries of a Chopinesque nocturne before returning to the main theme. The finale, following a sombre slow introduction, is strikingly flamboyant, often exerting the two performers to the outer limits of what can be expected of chamber music. The young composer seems to be signaling that it was time for him to turn to the full orchestra to work out his ideas.

—Notes by Steven Ledbetter



ARTISTS



The popularity of the six Englishmen known as **The King's Singers** stems from their unique ability to communicate the sheer enjoyment of singing vast and eclectic repertoire, whether a sixteenth-century madrigal, the world premiere of a commissioned work, a sacred choral masterpiece, a Japanese folk song, or one of their trademark, close-harmony arrangements of a "top-40" hit. After a quarter-century, the ensemble's performances, recordings, and television appearances continue to reflect their stylistic versatility and musicianship. Since their initial professional season in 1968, the ensemble—which was formed at King's College in Cambridge—has performed the most diverse repertoire of any vocal group in the world. Committed to presenting music from the twentieth century, they have commissioned more than 200 new works from a host of prominent living composers. Equally at home singing Renaissance madrigals, transcriptions of orchestral classics, folk music in various languages, and popular music, the King's Singers have made nearly sixty recordings, including five recent albums on their new labels, RCA Victor and RCA Victor Red Seal; their latest release, "English Renaissance," followed four earlier RCA recordings, which featured arrangements of contemporary pop songs, a collection of international love songs, songs from the operettas of Gilbert and Sullivan, and songs by the fifteenth-century composer Josquin des Prez. They have also recorded for EMI/Angel. The King's Singers are familiar to American television audiences through their numerous television specials, including a tribute to Paul McCartney with the Boston Pops Orchestra in 1992, and their own six-part series—"The King's Singers' Madrigal History Tour"—on Arts & Entertainment. The King's Singers celebrated their twenty-fifth anniversary season in 1993-94 with a Silver Jubilee tour that took them to virtually every major concert hall throughout the world. In addition to hundreds of *a cappella* recitals, they have also collaborated with many North American orchestras. The ensemble has also been heard frequently in the United States over American Public Radio and National Public Radio, as well as on Minnesota Public Radio's "St. Paul Sunday Morning." The King's Singers current membership includes countertenors David Hurley and Nigel Short, tenor Bob Chilcott, baritones Bruce Russell and Philip Lawson, and bass Stephen Connolly.

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*Music
Director*



American pianist **Peter Serkin** has been equally acclaimed for his performances with orchestra, as recitalist, as chamber music collaborator, and as recording artist. His grandfather was the violinist and composer Adolf Busch. In 1958 he entered the Curtis Institute of Music, where he studied with Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin, his father. He also studied with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959, at twelve, he made his debut at the Marlboro Festival, followed by his New York debut that fall. Mr. Serkin maintains an absorbing interest in contemporary music, programming music of Wolpe, Knussen, Goehr, Berio, Takemitsu, and Messiaen alongside that of Bach, Mozart, and Beethoven; his 1989-90 season was noteworthy for his unprecedented eighteen-city recital tour featuring eleven new works commissioned from ten composers. He has also performed the world premieres of numerous other works, including Peter Lieberson's Piano Concerto, a Boston Symphony centennial commission which he recorded with Seiji Ozawa and the orchestra. Recent recordings include the two Brahms concertos, a Beethoven/Schubert disc on Pro Arte, music of Oliver Knussen, and collaborations with BSO principal oboist Al Genovese and the late clarinetist Harold Wright. Mr. Serkin was the first pianist to be awarded the Premio Internazionale Musicale Chigiana, in recognition of his outstanding artistic achievement. He is on the faculties of the Juilliard School, the Curtis Institute of Music, and, since 1985, the Tanglewood Music Center. Mr. Serkin has performed frequently with the Boston Symphony Orchestra since his first Tanglewood appearance in 1970.



The 1995-96 season marks **Jukka-Pekka Saraste**'s second year as music director of the Toronto Symphony Orchestra. Making his Boston Symphony debut this week, Mr. Saraste established his international reputation through his work with the Finnish Radio Symphony Orchestra and the Scottish Chamber Orchestra, engagements as a guest conductor in Europe and North America, and numerous recordings. Born in Heinola, Finland, in 1956, he was encouraged from the age of twelve to pursue conducting even while studying piano and violin at the Lahti Conservatory. He joined the Finnish Radio Symphony Orchestra as a violinist in 1978 while continuing his studies as a conductor and in 1981 won first prize in the Scandinavian Conducting Competition. Mr. Saraste made his professional conducting debut at twenty-three with the Helsinki Philharmonic, which he conducted in several concerts during their 1982 North American tour. In 1985 he was invited to China to conduct the Beijing Central Opera Orchestra and the Symphonic Orchestra of Chengdu. Mr. Saraste has been principal conductor of the Finnish Radio Symphony Orchestra since 1987 and was principal conductor of the Edinburgh-based Scottish Chamber Orchestra from 1987 to 1991. He has made more than thirty recordings with these two orchestras, including the symphonies and tone poems of Sibelius for RCA Victor Red Seal. As co-founder of the Avanti! Chamber Orchestra, he helped establish one of Finland's most important exponents of contemporary music. He has also contributed substantially to the promotion of music by living Finnish composers, particularly Magnus Lindberg and Kaija Saariaho.
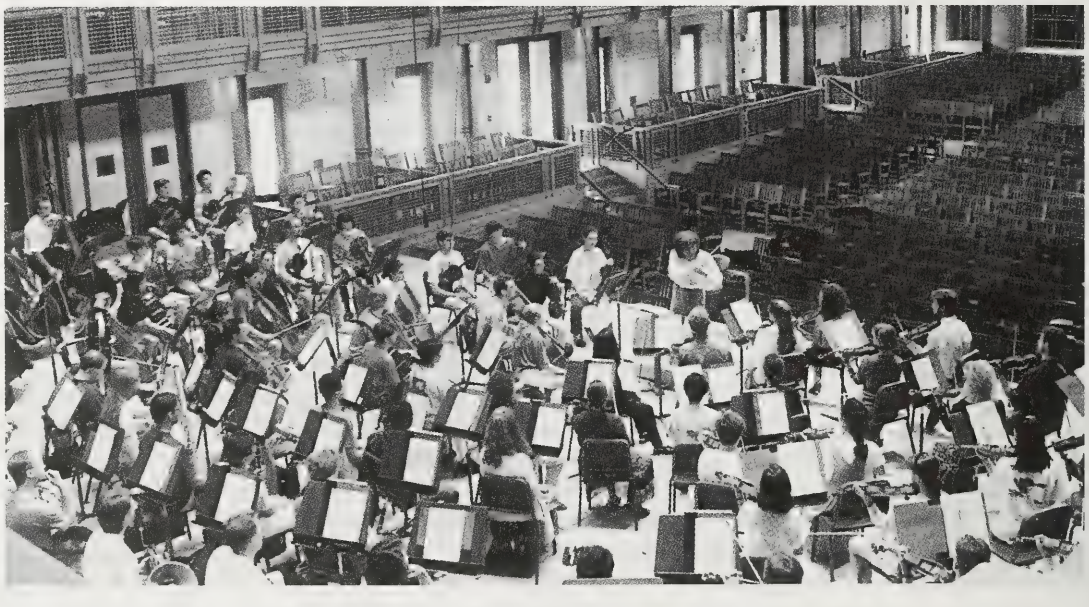


Since winning the Carl Flesch International Violin Competition in 1990, **Maxim Vengerov** has performed with the world's leading orchestras and conductors. Born in Novosibirsk, the capital of Western Siberia, in August 1974, Mr. Vengerov won first prize in the Junior Wieniawski Competition in Poland at ten, having studied with Galina Turtschaninova and then with Zakhar Bron in the former Soviet Union. He played recitals regularly in Moscow and Leningrad and soon made solo debuts with the Royal Concertgebouw, the BBC Philharmonic and Valery Gergiev at the Lichfield Festival in the United Kingdom, and the USSR State Symphony under Yuri Simonov on an extensive tour of Italy. In addition to first prize at the 1990 Carl Flesch International Violin Competition, he also took the special prize for interpretation and the "audience prize." In the autumn of 1990 Mr. Vengerov moved to Tel Aviv. In the 1990-91 season he made his United States debut with the New York Philharmonic and his debut with the Israel Philharmonic in Tel Aviv and on tour in the United States. With his accompanist Itamar Golan he now regularly plays recitals in the world's most prestigious venues. With

several recordings for Melodiya and a debut recital album on Biddulph to his credit, Mr. Vengerov now records exclusively for Teldec Classics. The winner of *Gramophone* magazine's 1994 award for "Young Artist of the Year," Mr. Vengerov made his Boston Symphony debut this past April. He plays the "Reynier" Stradivarius of 1727.



Violist **Yuri Bashmet** took first prize at the International Viola Competition in Munich in 1976 and has since performed in nearly every major European and North American music center, with orchestra and in recital. Mr. Bashmet was the first violist to appear in recital at such leading venues as La Scala in Milan and the Concertgebouw in Amsterdam. He made his first American appearances in 1988, in two recitals hailed as the high point of Boston's Soviet-American "Making Music Together" festival. Mr. Bashmet made his Boston Symphony debut in April 1990, in the United States premiere of Schnittke's Viola Concerto, which was composed for him; he made his Tanglewood debut as soloist with the BSO in Berlioz's *Harold in Italy* in July 1993. This past spring brought his Carnegie Hall recital debut, as well as recital appearances in Toronto, San Francisco, and Washington. In 1992 Mr. Bashmet began working with a new ensemble, the Moscow Soloists, who were nominated by professors at the Moscow Conservatory as representing particularly promising talent among string players; subsequently this orchestra appeared in Moscow, Athens, Amsterdam, Paris, and London. Born in 1953 in Rostov-on-Don in Russia, Mr. Bashmet began his studies at the Moscow Conservatory at eighteen and went on to become the youngest person ever appointed to a professorship there. Named "Instrumentalist of the Year" at the 1994 International Classical Music Awards, he now records exclusively for RCA Victor Red Seal.





Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the joy of music-making that he communicates. In 1986 President Reagan recognized these qualities, honoring Mr. Perlman with a "Medal of Liberty." Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv; a 1958 appearance on the "Ed Sullivan Show" brought international attention. Following studies at Juilliard with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the Levintritt Competition in 1964. He has since appeared with every major orchestra, and in recitals and festivals throughout the world. Mr. Perlman's best-selling recordings have won numerous Grammys; his vast repertoire encompasses all the standard violin literature as well as music by contemporary composers, whose efforts he has championed. Numerous publications and institutions have paid tribute to Mr. Perlman as artist and humanitarian; he has entertained and enlightened millions with his appearances on television; his devotion to the cause of the handicapped and disabled is an integral part of his life. In December 1993 Mr. Perlman joined Seiji Ozawa and the Boston Symphony for a gala Dvořák concert in Prague, issued by Sony Classical on compact disc and home video. The violinist also collaborated recently with John Williams and the Boston Symphony, performing the violin solos in Mr. Williams's film score for Steven Spielberg's *Schindler's List.* His recording of Leonard Bernstein's Serenade, Samuel Barber's Violin Concerto, and Lukas Foss's Three American Pieces with Seiji Ozawa and the Boston Symphony, made in conjunction with his appearance as the BSO's Opening Night soloist last September, has recently been issued by EMI.



Pianist **Emanuel Ax** captured public attention in 1974, when, at twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize four years later. An RCA recording contract followed, and many of his more than twenty albums became best-sellers and won top honors. In 1987 he became an exclusive Sony Classical recording artist. Recent releases have included the Liszt and Schoenberg piano concertos; a solo Brahms album featuring the *Handel* Variations, which won the 1993 Edison Prize; and three of Haydn's keyboard concertos. Mr. Ax is devoted to chamber music; he performs duo-recitals with Yo-Yo Ma and ensemble concerts with a variety of colleagues each season. Increasingly interested in contemporary music, he has given the premieres of recent works by Peter Lieberson, Ezra Laderman, William Bolcom, and Joseph Schwantner. Much of his repertoire in the 1994-95 season was devoted to Brahms and Schoenberg, as he explored the relationship between these composers in five concerts at Carnegie Hall and in numerous other appearances. In April 1995 he toured Japan. Recent engagements with orchestras overseas have included appearances with the Royal Concertgebouw of Amsterdam, the Orchestre National de France, and the RSO Berlin. Mr. Ax appears with the Boston Symphony Orchestra later this month as soloist in Brahms's Piano Concerto No. 2 under the direction of André Previn.



TANGLEWOOD MUSIC CENTER ENDOWMENT FUNDS

Tanglewood Music Center Fellows pay no tuition; many are offered free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed Faculty Chairs. The Tanglewood Music Center gratefully acknowledges the endowment support of the contributors represented below.

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on Parade



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Tanglewood on Parade

Tuesday, August 1, 1995

For the benefit of the Tanglewood Music Center



Tanglewood Music Center

2:00 Gates Open

2:00 Boston University Tanglewood Institute: Brass Fanfares at Main Gate Drive (Rear of Shed in case of rain)

2:30 Boston University Tanglewood Institute: Chamber Music Concert (Chamber Music Hall)

2:30 Tanglewood Music Center Fellowship Chamber Music (Seiji Ozawa Hall)

3:00 Tanglewood Music Center Fellowship Vocal Program Cabaret Concert (Theatre-Concert Hall)

3:45 Boston University Tanglewood Institute Young Artists Orchestra and Chorus (Koussevitzky Music Shed)

5:15 Alpine Horn Demonstation (Lawn near Chamber Music Hall; inside in case of rain)

5:45 Balloon Ascension (Lawn near Koussevitzky Music Shed, weather permitting)

6:00 Tanglewood Music Center Fellowship Wind Music (Tanglewood Manor House porch; Chamber Music Hall in case of rain)

7:00 Berkshire Highlanders (Lion Gate; rear of Shed in case of rain)

7:45 Fanfares (Koussevitzky Music Shed)

8:30 Gala Concert (Koussevitzky Music Shed)

Hot air balloon courtesy of Mr. and Mrs. Charles Joseph of Lebanon, New Jersey
Alpine horns courtesy of BSO horn player Daniel Katzen
Artillery and cannon supplied by Eastover, Inc.
Scottish folk music courtesy of the Berkshire Highlanders
Fireworks over the Stockbrige Bowl following the Gala Concert

A Message from Seiji Ozawa

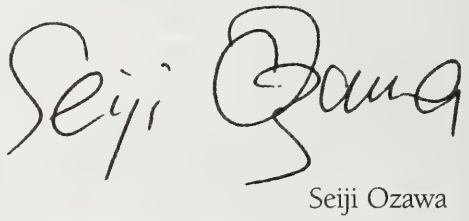
Welcome to Tanglewood on Parade—our annual celebration of the many wonders of Tanglewood and the Tanglewood Music Center. This is only our second summer on the new Leonard Bernstein Campus, but already you have made this special new place and Seiji Ozawa Hall your own. As I said many times last summer, this wonderful new "room for music" is not mine, but belongs to those for whom it was built—the young musicians of the Tanglewood Music Center—and to *you*.

By joining us here today you are supporting the important work of these exceptional young people. Each year generous patrons provide financial support in the form of Fellowships, Scholarships, and Faculty Chairs that make it possible to maintain the TMC year after year. Without this help, and the support of music lovers like yourselves, the Tanglewood Music Center could not survive.

Another kind of help comes to us from Boston University. Their wonderful Tanglewood Institute helps us offer similar advanced training to musicians of high school age. Their participation today celebrates thirty years of partnership with the Boston Symphony, thirty years of helping the nation's best young artists grow.

Every ticket sold today helps us continue to offer tuition-free Fellowships and other financial aid to young musicians who have worked very hard to earn a place in these programs. This freedom from financial concern allows them to focus all their attention on music-making. There is no other place in the world like Tanglewood, where young musicians are inspired by the Boston Symphony Orchestra, the TMC Faculty, the guest artists who perform here, and the unique Tanglewood landscape.

The Tanglewood Music Center has held a very special place in my heart since I arrived here in 1960. Making others feel welcome here has become an important part of my life. For two months each year we live and work together. This is the spirit that welcomed me when I first arrived, and which I hope to pass on to others. Just as I found a home in music at Tanglewood, so do hundreds of aspiring young artists who come here each summer. I thank you for helping to make this possible.



Seiji Ozawa



The Tanglewood Music Center

Tanglewood provides much more than a setting for the concerts offered by the Boston Symphony Orchestra. It is also the site of the Tanglewood Music Center, one of the world's most influential centers for advanced musical study, and which has been maintained by the Boston Symphony Orchestra since the Music Center's establishment in 1940 under the leadership of Serge Koussevitzky. With Leon Fleisher now in his eleventh year as its Artistic Director, the Tanglewood Music Center continues to provide a wide range of specialized training and experience for young musicians from all over the world.

In 1994, the Tanglewood Music Center entered a new era with the opening of Seiji Ozawa Hall, which—along with its backstage facilities, Green Room, TMC orchestra library, and instrument storage space all located in the Leonard Bernstein Performers Pavilion—now serves as the focal point of the new Leonard Bernstein Campus, which also encompasses the Leon Fleisher Carriage House with chamber music coaching studios and offices; the Aaron Copland Library, in a cottage adjacent to the refurbished carriage house; a new Rehearsal Hall; and additional coaching studios throughout the campus. With the inauguration of Seiji Ozawa Hall and the opening of the Leonard Bernstein Campus last summer, all involved with the Tanglewood Music Center look toward the twenty-first century newly inspired, with a renewed sense of purpose.

The school opened formally on July 8, 1940, with speeches—Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World"—and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which was written for the ceremony and arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music, vocal music, and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in TMC recitals; each summer brings exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the



Serge Koussevitzky

entire repertory under the direction of student conductors as well as members of the TMC faculty and guest conductors present at Tanglewood to lead BSO concerts. The quality of the TMC Orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of professional careers as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, with that figure constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, singers, and composers. Other courses of instruction include the Conducting Class, from which members are selected for public performance, and the Phyllis Curtin Seminar for Singers. In 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs that offer individual and ensemble instruction to talented younger musicians, with eleven separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



TMC Artistic Director Leon Fleisher working with the Tanglewood Music Center Orchestra

Gala Concert



TANGLEWOOD ON PARADE

Tuesday, August 1, at 8:30
SPONSORED BY FILENE'S

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, LEON FLEISHER, JOHN WILLIAMS,
and KEITH LOCKHART, conductors
BARBARA BONNEY, soprano

DVOŘÁK — *Carnival* Overture, Opus 92

TANGLEWOOD MUSIC CENTER ORCHESTRA,
KEITH LOCKHART conducting

MUSSORGSKY/RAVEL — *Pictures at an Exhibition*

Promenade
Gnomus
Promenade
Il vecchio castello
Promenade—Tuileries
Bydlo
Promenade—Ballet of Chicks in their Shells
Samuel Goldenberg and Schmuyle
The Market at Limoges
Catacombae. Sepulcrum Romanum
Con mortuis in lingua mortua
The Hut on Chicken Legs (Baba-Yaga)
The Great Gate of Kiev

TANGLEWOOD MUSIC CENTER ORCHESTRA,
LEON FLEISHER conducting

INTERMISSION

LEHÁR — "Vilja-Lied," from *The Merry Widow*
J. STRAUSS II — "Mein Herr Marquis," from *Die Fledermaus*

BARBARA BONNEY, soprano
BOSTON SYMPHONY ORCHESTRA,
JOHN WILLIAMS conducting

TCHAIKOVSKY — Ceremonial Overture, *1812*

TANGLEWOOD MUSIC CENTER ORCHESTRA
and BOSTON SYMPHONY ORCHESTRA,
SEIJI OZAWA conducting

Baldwin piano

Notes

In 1891, when he was fifty years old, **Antonín Dvořák** (1841-1904) composed a triptych of overtures conceived as a set with the overall title *Nature, Life, and Love*, planned as his Opus 91. Later, however, he reconsidered, at least to the extent of giving the three works separate titles and opus numbers. And thus they are known separately today, as *In Nature's Realm* (Opus 91), *Carnival* (Opus 92), and *Othello* (Opus 93). Of these, only the *Carnival* Overture, filled with gaiety and high spirits, is heard with any frequency.

Dvořák's conception of Nature is central to these scores. As his biographer Otakar Šourek explained, the composer was a deeply religious man who saw in Nature the work of a Divine Will, yet he had a tinge of pantheism that also saw it as the giver of life in ways that are both beautiful and ugly, thus leading either to joy or tragedy. Dvořák conceived a "Nature" theme for the first of the overtures and later reused it in all the others. As the original title of the trilogy suggests, the opening overture showed the composer's delight in natural surroundings; it is filled with birdsong and other musical nature-painting. Then *Carnival* epitomizes the bustling world of human contact, filled with jollity, dancing, and merrymaking.

Though regarded as little more than a dilettante by composers of far greater polish, **Modest Mussorgsky** (1839-1881) had a burning genius that at times conquered both his lack of technique and a sad addiction to the bottle. His genius expressed itself most directly in opera; few of his purely instrumental works are ever performed, except for *Pictures at an Exhibition*, written originally for piano solo, and which represents one of the great achievements of romantic keyboard music and of Russian nationalism.

The exhibition in question was a real one, a memorial showing of works by a talented architect named Victor Hartman, who died at the age of forty in July 1873. Both an admirer and a close friend of the artist, Mussorgsky himself wrote an obituary describing Hartman's first important work, the reconstruction of several buildings for an All-Russian Manufacturing Exhibition. A special exhibition of Hartman's work was put together in St. Petersburg, where it opened in mid-February 1874. The show included both architectural work and a variety of drawings and paintings inspired by the activities of everyday life and different kinds of people. Not surprisingly given his friendship with the artist, Mussorgsky's visit to the exhibition had a powerful effect on him; soon he was composing at a terrific pace, finishing a new work for piano—*Pictures at an Exhibition*—by June 22. The suite was immediately hailed by the composer's friends, but few people played it due to its fiendish difficulties. It was not even published until five years after the composer's death, only becoming famous and popular in the brilliant orchestral guise created by Maurice Ravel at the suggestion of conductor and legendary BSO music director Serge Koussevitzky, who led the American premiere with the Boston Symphony Orchestra in November 1924.

The various "pictures" are linked here and there by references to the opening **Promenade**, which, as Mussorgsky observed, was his own self-portrait as he moved from picture to picture. In Hartman's original pictures, **The Gnome** was a grotesque drawing of a nutcracker. **The Old Castle** depicted a landscape of markedly Italianate cast with a troubador singing his lay. In Ravel's version there is an extended solo for saxophone. **Tuileries**, a Parisian scene, showed children quarreling at play, an image perfectly captured in the taunting figure that begins the scene and returns again and again throughout. **Bydlo** is the Polish word for "cattle"; Hartman's picture showed a heavy ox-cart lumbering along. The unlikely sounding **Ballet of Unhatched Chicks** consisted of designs for a dance performance in which the dancers wore egg-shaped costumes. Mussorgsky himself owned Hartman's drawings (two separate images, not one) of a rich Jew and a poor Jew; he translated these into a single movement contrasting the arrogance of wealth to the cringing obsequiousness of poverty, and which he called **Samuel Goldenburg and Schmuyle**. Hartman's lively drawing of **The Market at Limoges** becomes a brilliant scherzo, followed at once by the powerful contrasting scene of the **Catacombs (A Roman Sepulchre)** in Paris. The mood is continued in the

passage headed **Con mortuis in lingua morta** ("With the dead in a dead language"), in which Mussorgsky himself becomes our guide through the city of the dead with a ghostly version of his Promenade. **The Hut on Fowl's Legs (Baba-Yaga)** evokes the fearsome witch of Russian fairy tales, whose wild ride brings us to the powerful finale, **The Bogatyr Gate (at Kiev, the Ancient Capital)**, described in the Russian critic Vladimir Stasov's review of the exhibit as "unusually original." Mussorgsky filled his musical image with the perpetual ringing of bells large and small, recreating the sounds heard around a Russian public monument. Ravel has seconded him in this, capping off the score with sonorous fireworks.

About the middle of the nineteenth century, traditions of light, popular musical theater arose in quick succession in virtually every country with a theatrical tradition. By the 1870s the word "operetta" had come to describe full-length works in this style, combining the spoken word with musical numbers (sometimes quite as challenging and elaborate as those of any opera) all shaped with the aim of entertaining a large and diverse audience, with cheerfully unlikely stories of romantic difficulties that always seemed to be solvable with the aid of a sensuous waltz. Vienna was one of the cultural centers that took the operetta most warmly to its heart. The last third of the nineteenth century has come to be known as the "Golden Age" of Viennese operetta, embodying the work of such composers as Franz von Suppé, Karl Millöcker, and, especially, Johann Strauss the younger, whose 1876 operetta *Die Fledermaus* has long epitomized the whole tradition. After the turn of the century, the operetta tradition continued in Vienna, but with more emphasis on solo songs written for specific star singers, less on ensemble numbers. This era, during which Franz Lehár, Oskar Straus, Leo Fall, and Emmerich Kálmán reigned, is now generally called the "Silver Age" of the tradition. And its most captivating and best-loved work was Lehár's first great success, *The Merry Widow* of 1905.

The Merry Widow proved to be the biggest success in the history of the Viennese theater; within a year it had gone around the world, and was welcomed everywhere. The plot tells of two people who missed a chance to marry once, but now that the woman, Hanna Glawari, has been widowed—and left immensely rich—her former suitor, Count Danilo, cannot bring himself to propose again, much as he loves her. Both characters, now living in Paris, are natives of the imaginary country of Pontevedrino (some uncertain place in the Balkans). The second act takes place in Hanna's home, where she is giving a lavish party for a national holiday. To entertain her guests, she sings "*Vilja*," supposedly a folk song from her country about the love of a young huntsman for a forest-sprite. One of the best-known soprano arias from the operetta tradition, this plays no role in the plot but to remind us that Hanna and Danilo are in a similar emotional position.

The Merry Widow, Act II: "Vilja-Lied"

Let's waken native memories, and sing the well-known tale of a fairy known at home as Vilja.

Once there lived Vilja, a fair forest-sprite; a hunter saw her on a crag. He'd never seen such a sight; he looked and looked, his senses overwhelmed, and began sighing for her: "Vilja, o Vilja, you maid of the woods; take me—let me be your lover. Vilja, o Vilja, what have you done to me? I must have your love."

The wood-maid stretched out her hand to him, and drew him up to her craggy home; never had the boy, his senses now gone, been loved and kissed by such a creature. Having had her fill of kissing, she disappeared as she'd come. The poor boy can still be heard, calling to her: "Vilja, o Vilja . . ."

Johann Strauss's most popular operetta, **Die Fledermaus** ("The Bat"), was based on a French farce in which a man gets revenge for having been deserted by his best friend, Eisenstein, after a costume ball, while drunk and wearing a bat costume, being left to walk home in broad daylight and become a laughing stock of the town. He organizes a party at the home of a rich and eccentric Russian Prince, arranging for Eisenstein to be there in disguise, and for Eisenstein to be unknowingly seduced by his own wife, Rosalinde, who is herself disguised as a Hungarian Countess. The Eisensteins' maid, Adele, is also present, in the

company of her sister, a member of the Ballet, which has been invited to the party; Adele has secured an appropriate dress for the occasion. When Eisenstein seems to recognize her, Adele takes the opportunity to make fun of her employer with her "laughing song": how could such an obviously well-bred figure as herself possibly be a serving-maid?

Die Fledermaus, Act II: "Mein Herr Marquis"
My dear Marquis, a man like you should really know better; I'd advise you to look more closely at people. Notice my fine hand; my small foot; my speech; my waist and bearing —surely unlike a lady's maid. You must admit your mistake is quite comic; please forgive me if I laugh . . .

How comic you are, dear Marquis. Note my fine Grecian profile; or if my face isn't enough, note my figure. Look through your lorgnette, see how I dress. It seems to me your love for the maid has blurred your vision—you see her everywhere; how ridiculous! The whole thing is too funny; please forgive me if I laugh . . .

In 1880, **Pyotr Ilyich Tchaikovsky** (1840-1893) promised Nikolai Rubinstein that he would compose an occasional piece to celebrate the Silver Jubilee of Tsar Alexander II, the "Tsar-Liberator," who had ascended the throne in 1855 and six years later issued the Edict of Emancipation that freed the serfs, who comprised one-third of Russia's population. During the summer and early fall of 1880 Tchaikovsky worked on the celebratory piece along with another work, composed purely for his own musical satisfaction, his Serenade for Strings, Opus 48. The former, finished on October 18, was a single-movement orchestral work that he labeled an overture with the formal title *The Year 1812*.

To any Russian the date 1812 instantly conjured up the image of Napoleon's invasion of Russia, his conquest of Moscow, and his devastating, ignominious retreat with only a tiny percentage of his army, most of which had been destroyed by extremes of winter weather and lack of food. Tchaikovsky composed his musical tribute to the Russian victory essentially as a potboiler, aimed at popular success. Without question he achieved his goal. The quotation of familiar tunes (familiar, at any rate, to his Russian audience in the 1880s) guaranteed a patriotic response as it reminded them of the historical events: the hymn "*God Preserve the Tsar*," which opens the piece; the appearance of the "*Marseillaise*," symbolizing the invading French army; the musical battle between the two sides and the gradual overwhelming of the "*Marseillaise*" by the Russian music; and finally the Imperial anthem, reinforced by bells and cannon—all of this has made the overture a popular showpiece from its very first performance.

—Notes by Steven Ledbetter

Artists

Seiji Ozawa is Music Director of the Boston Symphony Orchestra.

Pianist/conductor/teacher Leon Fleisher is now in his eleventh year as Artistic Director of the Tanglewood Music Center.

John Williams is Laureate Conductor of the Boston Pops and Artist-in-Residence at Tanglewood.

Keith Lockhart is Conductor of the Boston Pops Orchestra.

A guest faculty member at the Tanglewood Music Center this summer, soprano Barbara Bonney is acclaimed for her appearances in recital, in opera, and with orchestra.

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The Boston University Tanglewood Institute

1995 marks the 30th season of the Boston University Tanglewood Institute. Since 1966, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute includes four Young Artists Programs for students ages 15 to 18 (Instrumental, Vocal, Piano, and Composition), six Institute Seminars for students ages 15 and older (Flute, Harp, Clarinet, Atlantic Brass, Saxophone, and Listening and Analysis), and the Adult Music Seminars. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Memorial Campus on the Tanglewood grounds, or call (413) 637-1430.

Additional Acknowledgments

The Tanglewood Music Center acknowledges with gratitude the following gifts to underwrite faculty positions in 1995:

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The following endowed funds provide extraordinary support for the teaching activities of the Tanglewood Music Center:

Louis Krasner Fund, established by Marilyn Brachman Hoffman
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The Tanglewood Music Center also acknowledges with gratitude

- the generosity of the Bose Corporation, which has provided loudspeaker systems for performances in Seiji Ozawa Hall throughout the 1995 Tanglewood season
- TDK Electronics Corporation, for the donation of audio cassettes for use in recording

The Tanglewood Music Center is also supported in part through a grant from the National Endowment for the Arts.

Cover design by Karen Magane

Tanglewood
Music
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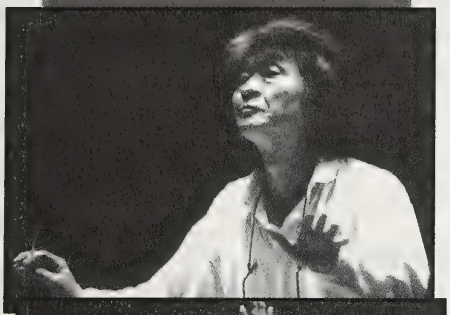


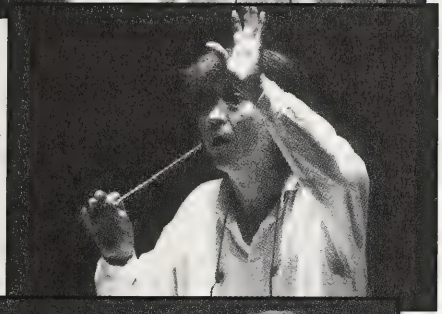
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SEIJI OZAWA, conductor
Music of IVES and BEETHOVEN

JANUARY 17
SIR SIMON RATTLE, conductor
Ida Haendel, violin
Music of BEETHOVEN and MAHLER

APRIL 17
BERNARD HAITINK, conductor
Pamela Frank, violin
Music of RAVEL, STRAVINSKY, and STRAUSS

OPEN REHEARSAL-B
3 WEDNESDAY EVENINGS
AT 7:30PM

NOVEMBER 8
BERNARD HAITINK, conductor
MAHLER Symphony No. 9

DECEMBER 5 (TUESDAY)
SEIJI OZAWA, conductor
Dawn Upshaw, soprano (Anne Trulove)
Philip Langridge, tenor (Tom Rakewell)
Paul Plishka, bass-baritone (Nick Shadow)
STRAVINSKY 'The Rake's Progress'

MARCH 13
ANDRÉ PREVIN, conductor
Malcolm Lowe, violin
Music of MOZART and BEETHOVEN

OPEN REHEARSAL-C
3 THURSDAY MORNINGS
AT 10:30AM

OCTOBER 12
SEIJI OZAWA, conductor
Emanuel Ax piano
Music of TIPPETT, BEETHOVEN, and PROKOFIEV

MARCH 7
ROGER NORRINGTON, conductor
Lynn Harrell, cello
Music of SMETANA and DVOŘÁK

APRIL 25
BERNARD HAITINK, conductor
Music of WEBERN, RAVEL, and SHOSTAKOVICH

OPEN REHEARSAL-D
3 THURSDAY MORNINGS
AT 10:30AM

NOVEMBER 30
ROBERT SPANO, conductor
Beaux Arts Trio
Music of DRUCKMAN, SIBELIUS, and BEETHOVEN (Triple Concerto)

JANUARY 25
SEIJI OZAWA, conductor
Music of BEETHOVEN and STRAUSS

MARCH 28
FRANZ WELSER-MÖST, conductor
Yefim Bronfman, piano
Music of HONEGGER, PROKOFIEV, and DVOŘÁK

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Tanglewood
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SEIJI OZAWA HALL
TANGLEWOOD

Thursday, August 3, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

The Dmitri Pokrovsky Ensemble

Conductor: Dmitri Pokrovsky
The Bride: Olga Uketcheva
Lament: Tamara Smyslova
Svakha: Maria Nefiodova
The Groom: Eygenny Vedernikov
Druzhka: Dmitri Grishin
*Skomoroshek**: Velodia Bystrov
Mother of the Bride: Tamara Smyslova
Mother of the Groom: Svetlana Dorokhova
Father of the Bride: Alexander Gordyenko
Podruzhki: Svetlana Sorokina, Olga Tomashenko, Yelena Yakimova, Irene Shishkina
Wedding Guests: Pavel Skitikov, Igor Chaplynsky, Anatoly Sheludiakov, Michael Timofeyev

Artistic Director: Dmitri Pokrovsky
Assistant to the Artistic Director: Abigail Adams
Lighting Designer: Mark London

Percussionists: John Grimes, Patrick Hollenbeck, Craig McNutt, Paul Pitts, Nancy Smith, John Tanzer

Four Disklaviers provided by Yamaha Corporation of America, Keyboard Division, and Boston Piano and Organ Company.

Special thanks from the Dmitri Pokrovsky Ensemble to Joel Kabakov of Yamaha Corporation, and to George Litterist, special technical consultant for Yamaha Disklaviers, for his technical wizardry.

Producer: Jon Aaron

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the performance. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

*Skomoroshki originally were pagan priests who later became medieval traveling actors or entertainers. They often officiated at weddings and today are wedding musicians.

Southern and Western Traditional Wedding Fragments

Scene One: Propoy — The Engagement
Scene Two: House of the Groom — The Groom's Preparation
Scene Three: The Bride's House — The Groom's Arrival
Scene Four: The Bride's House — The Wedding Feast

PAUSE

Northern Wedding Ceremony

The Ensemble brings you into the house of a bride in the Russian north.
It is the night before the wedding;
the bride performs her lament as her friends prepare her dowry.

INTERMISSION

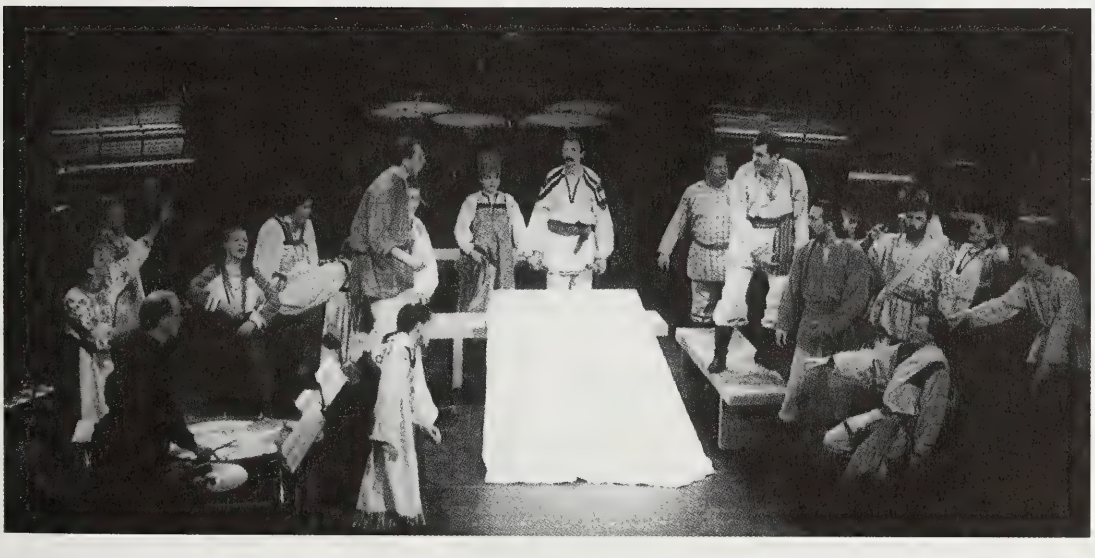
"Les Noces"
by Igor Stravinsky

Part 1: The Braid

First Tableau: The Bride's House
Morning of the Wedding
Second Tableau: The Groom's House
Third Tableau: At the Bride's House
The Departure for the
Church Ceremony

Part 2

Fourth Tableau: The Wedding Feast
House of the Groom



Notes

The Russian Village Wedding

At the core of tonight's performance is the Russian village wedding. The first half of the program depicts the ancient custom, while the second half is the interpretation by a twentieth-century composer. The similarities are astonishing.

Igor Stravinsky, in an attempt to distance himself from his native Russia, described his piece as a type of everyman's wedding. The Dmitri Pokrovsky Ensemble's research and performance allows fresh insight into the work. Stravinsky was not only familiar with the village wedding, but also cognizant of regional differences in customs and musical styles. The composer was an exceptional ethnographer. His *Les Noces*, or *The Wedding*, is an accurate condensation of this lengthy ceremony into twenty-three minutes. *Les Noces* is inspired by the wedding rituals of southern and western Russia, regions the composer visited at the turn of the century. Fragments from this wedding ceremony will be presented in Act I as a viewer's guide to the understanding of Stravinsky's work. A brief description, compiled from the field work of the ensemble, follows. The characters in this description are brought to life in the Pokrovsky Ensemble's performance of *Les Noces* and its folk sources. Melodies and texts of the traditional wedding music echo throughout *Les Noces*.

The village wedding is a lengthy and complicated ritual. It is almost a type of drama with musical pieces and characters introduced and incorporated at specific moments to propel the action of the "play." In southern/western Russia the wedding ritual consists of three main sections: matchmaking, the engagement, and the wedding ceremony.

Matchmaking is the most private part of the wedding ritual. Revered older men (*svaty*) begin negotiations for the groom on an appointed evening in the house of the bride. The matchmaking delegation poses as hunters or merchants and attempts to exchange pleasantries with the father of the bride or the master of the house. The master of the house accuses them of being thieves and tries to force the delegation from his house. The match is recognized when the master of the house gives the *svaty* bread and the *svaty* give the master vodka. At no time is the match spoken of directly.

The engagement is called *propoy*, which comes from the word *propivat*, literally meaning to squander on drink. The father of the bride drinks a glass in a symbolic gesture to demonstrate his agreement of the match. Details of the wedding are discussed, people are assigned roles, and the first wedding songs are sung as a type of communal blessing. The main goal of the Russian wedding is acceptance by the whole community.

The bride then begins her lament, which, from the engagement to the church ceremony, can last as long as two weeks. The sound of the lament is loud, canonical, exaggerated, and weepy. These laments are performed by the bride or by specially invited lamenters. The laments have varying texts but are mostly farewells to her family. The maiden friends of the bride (*podruzhki*) sing songs to accompany or frame the bride's lament.

The night before the wedding ceremony, the bride and groom are ritually cleansed in steambaths or small cabins outside the main house. The washing is believed to offer protection against the evil eye.

On the day of the ceremony, the bride's laments have reached a fevered pitch. According to tradition, the bride will leave her family forever to become a member of her groom's clan. *Svashenka* (the braid destroyer, also known as *Svakha*) unplaits the bride's single braid and removes the scarlet ribbon from her hair. The scarlet ribbon and single braid are symbols of virginity. Friends of the bride's family try to calm the bride and reassure her by singing songs and playing games.

Preparations at the groom's house on the morning of the ceremony resemble an army preparing for battle. The groom and his friends and relatives are all named for characters in Russian royalty. *Druzhka*, the groom's best man, organizes the groom's

army of young men to sing blessings. Next, the train is organized to travel to the house of the bride. The train is a series of carriages organized strictly according to hierarchy. There is much singing, dancing, and drinking during the journey. When the train arrives at the bride's yard, the gates are locked.

A group of young men with sticks protects the gates of the bride. Peace talks begin with *Druzhka* as the main negotiator. If *Druzhka* is successful, the gates will be opened for a toll of vodka and jokes. However, on one expedition, the Pokrovsky Ensemble saw a yard devastated by a wedding battle.

After the groom is inside the bride's yard, he must select his bride from a line-up of women. *Svakha* then attempts to confuse the groom as he must marry the woman he chooses. The couple are then seated together on a fur coat at the "honored place."

The guests eat, drink, and sing songs to the father of the bride, urging him to pre-

Les Noces

Part 1: The Braid

First Tableau: The Bride's House
Morning of the Wedding

Les Noces opens with the lament of the bride, a hysterical haunting wailing. Surrounded by her maiden friends (the *podruzhki*) and family, she is being ritually prepared for the ceremony. For the bride, these are her last hours in her family home before the groom takes her away, perhaps forever. Her *podruzhki* offer consolation, praising her future husband and family. At the same time *Svashenka* removes the red ribbon from the bride's hair, her symbol of virginity, and plaits her one braid into two. The mother of the bride calls to the Virgin Mary to help the *Svakha.* The tableau closes with the bride crying for her scarlet ribbon, and her friends repeating, almost mechanically, words of consolation. The *podruzhki* provide a kind of mechanical frame for the bride to highlight her hysteria.

Second Tableau: The Groom's House

A different mood permeates the house of the groom. The groom and his friends prepare for the wedding as an army prepares for a dangerous battle. His hair is combed and charmed to ensure victory. The groom asks for a blessing of his troops as they prepare to storm the capital city, or the bride's yard. The groom's father and guests bless the groom and his army, calling various Russian saints to his side. The army, led by the groom, begins the march.

Third Tableau: At the Bride's House
The Departure for the Church Ceremony

The bride and groom are blessed by the parents. Good wishes accompany the betrothed as they leave for the church ceremony. The tableau ends with the two mothers crying because, according to tradition, they are unable to attend the actual wedding ceremony.

Part 2

Fourth Tableau: The Wedding Feast
House of the Groom

The guests are seated at the table as the feast unravels. Scraps of conversations are heard among guests, who are becoming wilder and more provocative. Teasing refrains are sung to the various wedding guests. The mother of the bride officially gives her daughter to the groom. A specially chosen married couple warm the bed for the newlyweds. The curtain closes as the groom leads his wife to the bed. The guests sit quietly in front of the bedroom.

pare a sumptuous wedding feast. The parents of the bride and groom bless the young couple with bread, salt, and the family icon. The wedding party departs for the church. The parents of the bride and groom are not allowed to go to the church ceremony. (Stravinsky was aware of this tradition and closes the third tableau of *Les Noces* with the two mothers crying alone.)

The church wedding ceremony is called "The Coronation" because the bride and groom stand underneath crowns. After the ceremony, the guests travel to the house of the groom. The groom's mother and father, holding bread and salt, meet the newlyweds. Presents are given and songs are sung as the bride and groom are seated in the honored place. Each character in the wedding has a specific song sung to him at this time. A married couple warms up the bed for the newlyweds and *Druzhka* uses alcohol to negotiate the return of the bed to the bride and groom. Guests shout encouragements and various obscenities as the bride and groom leave for bed.

The next morning the wedding feast begins and the strict structure of the wedding ritual begins to ease.

As a point of contrast, the ensemble also shows a scene from a northern wedding. Although the characters are similar and the bride performs the lament, the music and the flavor of the wedding are completely different from a southern wedding. It was clearly the southern/western style that was in Stravinsky's ear.

Igor Stavinsky and "Les Noces"

Igor Stravinsky was born in St. Petersburg on June 17, 1882, the son of an opera singer. Educated as a lawyer, he came late to music through the influence of Rimsky-Korsakov in 1907. Due to the political turmoil of the time, Stravinsky traveled extensively, which made his musical style hard to place. From 1910 he lived away from Russia, spending World War I in Switzerland. He moved to Paris in 1920 and became a French citizen in 1934. He went to Hollywood in 1940, became an American citizen in 1945, and died in New York on April 6, 1971. He is buried in the Russian corner of a Venice cemetery.

Noted musicologist Richard Taruskin believes that "Stravinsky is the most completely Russian composer of art music that ever was and, if present trends continue, ever will be." Dmitry Pokrovsky agrees, believing Stravinsky's knowledge of Russian oral traditions has been underestimated and that Stravinsky achieved artistic maturity by absorbing the traditions of Russian folk music.

Les Noces was composed between 1914 and 1923 for the Paris-based Ballets Russe of Sergei Diaghilev. The piece's long metamorphosis was due largely to Stravinsky's



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desire to achieve the perfect orchestration. In one experimental ensemble for *Les Noces*, the instruments consisted of two cimbaloms, harmonium, percussion, and pianola, or mechanical piano. Stravinsky was pleased with the sound but had to abandon the version due to synchronization problems: the pianola scrolls were too short.

Stravinsky's final version of the score was a composition for solo vocalists, chorus, four pianos, and percussion instruments, to create a sound that he described as "perfectly homogeneous, perfectly impersonal, and perfectly mechanical." An effective performance of *Les Noces* demands intense rhythmic accuracy and minimal lyricism. Stravinsky was never happy with any performance of *Les Noces.* The Yamaha Disklaviers used in tonight's performance prove to be an excellent solution to Stravinsky's initial dilemma with the pianola. The Disklaviers are traditional acoustic pianos with a high-tech, fibre-optic sensing system, which enables them to be operated remotely by computer.

Stravinsky's denial of Russian folk pieces in *Les Noces* also deserved exploration. In 1935 Stravinsky wrote: "I borrowed nothing from folk pieces, with the exception of one folk song in the last tableau, which I repeat several times on different texts. All the other themes, motives, and melodies are of my own composition... The recreation of a country wedding ritual... which, in any case, I never had the chance to see or listen to... absolutely didn't enter my mind. Ethnographic questions occupied me very little."

Stravinsky's libretto relied heavily on the Kireyevsky collection, which is an anthology of more than 1,000 texts of folk songs collected by folklorists in the nineteenth century. Although melodies were not cited, geographical locations were given. The libretto is a mosaic of these songs, patched together in a form of disjointed conversation. The result is like a traditional song full of abrupt juxtapositions. Dmitri Pokrovsky noted that Stravinsky was partial to texts that most clearly demonstrated the sounds of southern and western dialects, specifically areas Stravinsky had visited at the beginning of the century.

After four years of expeditions to the south and west of Russia, the Pokrovsky Ensemble has collected and transcribed a remarkable collection of songs. These songs have the same texts that Stravinsky used in his libretto. In addition, it was found that many of the melodies in *Les Noces* belong to an authentic genre of village wedding music alive today! The ensemble found that Stravinsky followed precisely the rules of oral singing, melodic patterns, and intonations from a very specific region of south and western Russia—the very region he visited. Why Stravinsky did not acknowledge this is unclear. Perhaps it was an unconscious memory lapse. However, these sounds were clearly in the village style from which *Les Noces* grew.

Other pieces by Stravinsky from his Russian period include *The Firebird* (1910), *Petrushka* (1911), *The Rite of Spring* (1913), and *The Soldier's Tale* (1918).

—Notes by Abigail Adams and Dmitri Pokrovsky

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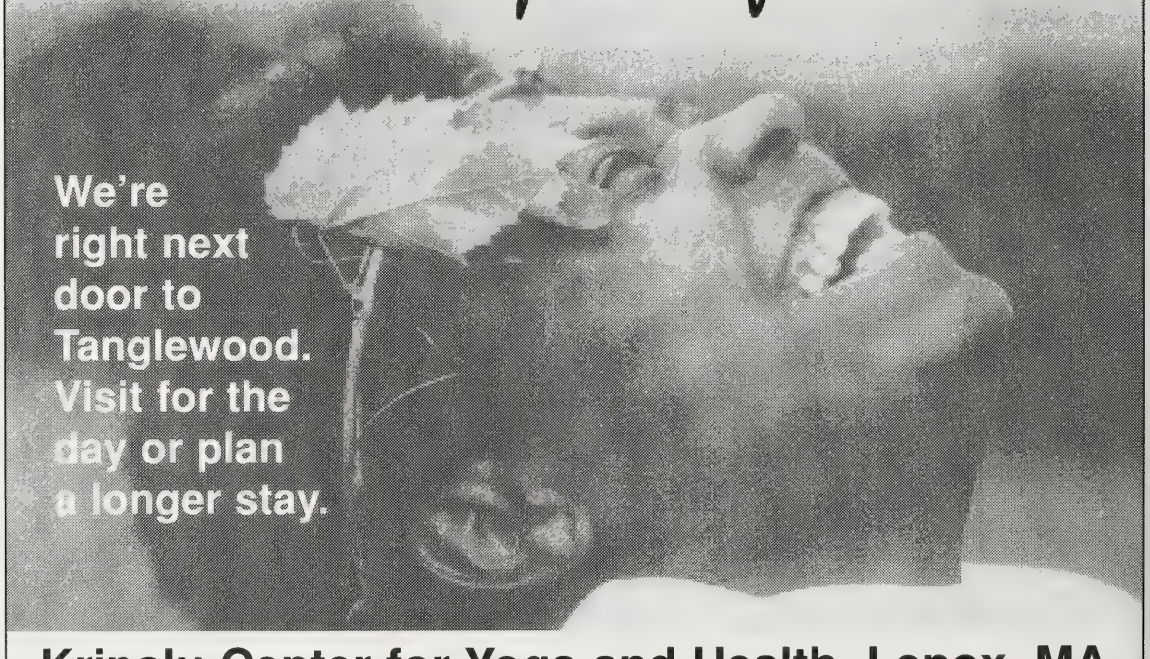
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Friday, August 4, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

Prelude Concert

Please note that tonight's Prelude Concert will open with Henri Dutilleux's *3 Strophes on the name of SACHER* for solo cello, to be performed by cellist Norman Fischer. This will then be followed by Arnold Schoenberg's *Verklärte Nacht*, about which see pages 9 and 10 of this week's program book.

DUTILLEUX — *3 Strophes on the name of SACHER*

I. Un poco indeciso
II. Andante sostenuto
III. Vivace

NORMAN FISCHER, cello

Henri Dutilleux
3 Strophes on the name of SACHER, for solo cello

Henri Dutilleux (born 1916 in Angers, France) is this summer's composer-in-residence at the Tanglewood Music Center; several of his works will be featured in this year's Festival of Contemporary Music beginning next week. Dutilleux has had a close relationship over the years with cellist/conductor Mstislav Rostropovich, for whom he has composed several large scores. It was also at the instigation of Rostropovich that he wrote the music that became the basis of *3 Strophes on the name of SACHER*, originally conceived as a tribute to the seventieth birthday of the Swiss conductor Paul Sacher, who had commissioned and premiered many of this century's most significant works for chamber orchestra. There has long been a tradition—going back at least to the sixteenth century—of honoring a significant figure by turning his name, through one means or another, into a musical theme and using it as the basis of a composition. Rostropovich's invitation to several composers to write works for the cello in Sacher's honor specified the series of pitches E-flat ("S" in German notation), A, C, B-natural ("H" in German notation), E, D ("R" = *re* in French solmization), which all of the composers employed. Dutilleux himself tells the story:

> To celebrate the seventieth birthday of Paul Sacher, Mstislav Rostropovich invited twelve composers to write a piece for unaccompanied cello on the letters of Sacher's name. The event took place at the Zurich Tonhalle on 2 May 1976, and the composers represented were Conrad Beck, Luciano Berio, Pierre Boulez, Benjamin Britten, Wolfgang Fortner, Alberto Ginastera, Cristobal Halffter, Hans Werner Henze, Heinz Holliger, Klaus Huber, Witold Lutosławski, and myself. Pierre Boulez's piece was scored for seven cellos, one of which was given principal status. It was subsequently adapted as *Messagesquisse*.
>
> I myself later produced an extended version of my own 1976 homage to Paul Sacher by adding two other pieces. The title adopted for this short suite relates to the idea of return, not to say "rhyme," since a link is established between each

strophe by a statement of the six letters that make up Sacher's name, using a mirror-image procedure. The cello's two lowest strings are retuned to F-sharp (instead of G) and B-flat (instead of C). At the end of the first strophe, we hear a brief quotation from Bartók's *Music for Strings, Percussion, and Celesta,* which was commissioned by Paul Sacher and received its first performance under Sacher's baton in Basel in January 1937.

—Steven Ledbetter

After completing his studies with former Boston Symphony cellist Richard Kapuscinski, **Norman Fischer** helped found the much-honored Concord String Quartet, with which he concertized and recorded extensively throughout its sixteen-year history. For his New York solo debut, Mr. Fischer played Bach's six cello suites in one evening. Since 1971 he has collaborated with pianist Jeanne Kierman as the Fischer Duo, making a specialty of programming standard repertoire along with newly commissioned works and unusual scores from the past. As a chamber musician, he has appeared with the Juilliard, Cleveland, Audobon, and Chester string quartets, the American Chamber Players, the Da Camera Society of Houston, and the Santa Fe Chamber Music Festival. Formerly artist-in-residence at Dartmouth College and a former artist faculty member of the Oberlin Conservatory of Music, Mr. Fischer is currently professor of violoncello at the Shepherd School of Music at Rice University in Houston. He has been a member of the Tanglewood Music Center faculty since 1985.

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Friday, August 4, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

Prelude Concert

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
Lucia Lin, violin
Catherine French, violin
Edward Gazouleas, viola
Kazuko Matsusaka, viola
Carol Procter, cello
Owen Young, cello

Program to include

SCHOENBERG *Verklärte Nacht,* Opus 4

Ms. LIN and Ms. FRENCH, Ms. MATSUSAKA and Mr. GAZOULEAS, Ms. PROCTER and Mr. YOUNG

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Week 5

Notes

Arnold Schoenberg wrote *Verklärte Nacht,* his most popular and most frequently performed score, at the very end of the nineteenth century. Its popularity certainly has something to do with its very palpable links to the era that was coming to an end, but it is at the same time a remarkably forward-looking work, anticipating the later Schoenberg. Like so many of his scores, *Verklärte Nacht* (*Transfigured Night*) was composed at a furious pace. The bulk of the work was completed in three weeks in September 1899, though the manuscript shows signs of revision, and the composer was not ready to sign and date his score until December 1. The overt inspiration was a poem by the German writer Richard Dehmel (1863-1920), whose *Weib und Welt* (*Woman and World*) had made something of a stir at its publication in 1896—including attention from governmental censors, who found some of the poems offensive. *Verklärte Nacht* appears in the first edition of that book (it was later put into another Dehmel book, the verse novel *Zwei Menschen* [1903]). Quite aside from its evocative depiction of two lovers walking together through the night, *Verklärte Nacht* was a natural choice as an inspiration for musical setting, since Dehmel's poem is laid out

almost in a musical way. The last line, for example, is a transformed echo of the opening line, a device that Schoenberg brilliantly mirrors in the music.

The poem is laid out in five short sections, of which the first, third, and fifth are impersonal narration describing an unnamed woman and man walking alone on a moonlit night. At first the natural surroundings seem cold and bare. The second section is a speech by the woman, who confesses that she is pregnant with another man's child. She explains that, before she met her companion, she had felt that motherhood would provide her with purpose. Now she has fallen in love with her companion and must confess her fault. The man's response—understanding and magnanimous—makes up the fourth section of the poem. The radiance of the natural world convinces him that their love will draw them together and make the child theirs. The poem closes with another description of the moonlit night—now bright with hope.

Perhaps the biggest surprise is Schoenberg's decision to write a piece of program music on this scale for chamber ensemble. At the same time, the particular medium chosen by Schoenberg was new for him: the string sextet—pairs of violins, violas, and cellos—a medium that was twice employed by Brahms, whom Schoenberg greatly admired. Yet the musical style reflects Schoenberg's new absorption of Wagnerian chromatic harmony.

Verklärte Nacht closely reflects the original poem, yet transcends run-of-the-mill program composition by providing a thoroughly satisfying musical shape in its own terms. It is, in fact, a double sonata. The narrative portions of the poem are presented in relatively brief sections. But the two sections representing the human emotions and interaction are full-scale sonata sections, the first in D minor, the second in D major. Moreover, the second is built out of musical gestures that affirm expressive ideas presented more tentatively in the first. This can be seen, from the literary point of view, as a reflection of the anguish and the tentativeness of the woman on the one hand and the magnanimous confidence of the man on the other. But it functions equally well from a purely abstract point of view, with the second sonata section truly completing and "transfiguring" the first.

—Notes by Steven Ledbetter

ARTISTS

Violinist **Lucia Lin** joined the BSO in 1985 after the first audition she ever played and was the BSO's assistant concertmaster from 1987 to 1990. A prizewinner in the 1990 Tchaikovsky International Competition in Moscow, she now occupies the Forrest Foster Collier Chair in the BSO's first violin section. A native of Champaign, Illinois, and a soloist with the Chicago Symphony at eleven, Ms. Lin began studying violin at four; she has a bachelor's degree from the University of Illinois and a master of music degree from Rice University in Houston. Among her important musical influences was Louis Krasner. As a chamber musician, Ms. Lin has collaborated with the Boston Symphony Chamber Players and with members of the da Camera series in Houston. She has also appeared in the Taos Music Festival.

A native of Victoria, British Columbia, where she began Suzuki studies on the violin at age four, **Catherine French** has performed as soloist with numerous Canadian orchestras and made her Carnegie Hall debut in 1992 with the Senior Concert Orchestra of New York. The 1989 first-prize winner of the CBC Young Artists Competition, and a participant at the 1993 Marlboro Music Festival, where she appeared in recital, Ms. French graduated from Indiana University in 1990 with a bachelor's degree in music and later earned a professional studies

diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received a master of music from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the Boston Symphony Orchestra's violin section in September 1994.

Violist **Edward Gazouleas** joined the BSO at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Mr. Gazouleas was a member of the Pittsburgh Symphony from 1985 to 1990. An avid chamber musician, he was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. He has taught viola as an instructor at Temple University and privately at Swarthmore College.

Violist **Kazuko Matsusaka** joined the BSO in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theatre Orchestra, and the Pittsburgh New Music Ensemble, and a substitute member with the Pittsburgh Symphony. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Treger, and a master of music degree from the State University of New York, where she studied viola with John Graham. A prizewinner in the Fischoff National Chamber Music Competition, she has taught at the University of Pittsburgh and at the Westmoreland Suzuki School of Music.

Cellist **Carol Procter** joined the BSO in 1965, turning down a Fulbright Scholarship in order to do so. Born in Oklahoma City and raised in Dedham, Massachusetts, Ms. Procter studied at the Eastman School of Music and at New England Conservatory, where she received her bachelor's and master's degrees. She received a Fromm Fellowship to study at the Tanglewood Music Center and was a participant during the 1969-70 season in the Boston Symphony Orchestra's cultural exchange program with the Japan Philharmonic. Ms. Procter was a member of the New England Harp Trio from 1971 to 1987 and played viola da gamba with the Curtisville Consortium from 1972 to 1981. She performs chamber music frequently and has been soloist with the Boston Pops Orchestra on several occasions.

Cellist **Owen Young** graduated *cum laude* from Yale University with bachelor's and master's degrees in music. A Tanglewood Music Center Fellow in 1986 and 1987, and a participant also in the Banff and Aspen summer music festivals, he played as an Orchestra Fellow with the Atlanta Symphony in 1988 and with the BSO for the 1988-89 season. From 1989 to 1991 he was a member of the Pittsburgh Symphony; from 1990 to 1991 he taught at Duquesne University in Pittsburgh. Mr. Young joined the BSO in August 1991, at Tanglewood. Currently Resident Tutor of Music and Director of Concerts in Dunster House at Harvard University, he is also involved as teacher and coach at the Walnut Hill School, the New England Conservatory Extension Division, the Boston University Tanglewood Institute, and with Project STEP (String Training and Educational Program for minority students).

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Friday, August 4, at 8:30

HUGH WOLFF conducting

ROSSINI — Overture to *The Italian Girl in Algiers*

SAINT-SAËNS — Piano Concerto No. 2 in G minor, Opus 22
- Andante sostenuto
- Allegro scherzando
- Presto

YEFIM BRONFMAN, piano

INTERMISSION

HAYDN — Symphony No. 90 in C
- Adagio—Allegro assai
- Andante
- Menuet; Trio
- Finale: Allegro assai

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NOTES

Gioachino Rossini
Overture to *L'italiana in Algeri*

Gioachino Antonio Rossini was born in Pesaro, Italy, on February 29, 1792, and died in Passy, outside of Paris, on November 13, 1868. L'italiana in Algeri *("The Italian Girl in Algiers") was composed in April 1813 and first performed on May 22 that year in the Teatro San Benedetto in Venice. The overture was first heard in the United States at a "Concert for P.H. Taylor" given in the City Hotel, New York, on March 4, 1824. Pierre Monteux led the first Boston Symphony Orchestra performance of the overture at a Young People's Concert on December 7, 1920; he later introduced it to the subscription series in December 1921 and also led the first Tanglewood performance, on July 22, 1956, the BSO's only later Tanglewood performance being given on July 18, 1969, under Erich Leinsdorf. The overture is scored for piccolo, two oboes, two clarinets, bassoon, two horns, two trumpets, bass drum and cymbals, and strings.*

The first months of 1813 were important for the young opera composer from Pesaro. He had already seen seven of his operas on the stage, and he had conquered Milan with a production of *La pietra del paragone* at La Scala the preceding September. The opera had been so successful, in fact, that it earned Rossini exemption from military service, the authorities sensibly concluding that they would rather have first-rate operas than third-rate soldiers.

A budding opera composer needed to make his mark with the audiences in Venice, too, especially at the principal theater, La Fenice. For Venice Rossini composed first an *opera seria* entitled *Tancredi*, with a plot drawn from Tasso's *Jerusalem Delivered* and Racine's tragedy *Tancrède*. Premiering on February 6, 1813, three weeks before the composer's twenty-first birthday, *Tancredi* was an estimable success that became, in the course of the next two years, an international sensation, partly due to the fame of one aria, "*Di tanti palpiti*," which was sung everywhere Italian opera went. To suit the tastes

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of the period, Rossini had given the tragedy a happy ending, but for the second staging of the work, which took place in Ferrara at the end of March, he daringly rewrote the ending to retain the tragic conclusion involving the death of the title character. This was not a success, and later productions returned to the original version. (The tragic finale—so much more consistent with the plot, and so much more satisfying dramatically—seemed to be totally lost. The music turned up, however, and *Tancredi* was subsequently performed and recorded by Marilyn Horne with the much more daring ending that Rossini tried out in Ferrara.)

No sooner had he finished overseeing the production in Ferrara than Rossini needed to return to Venice, since he had committed himself to producing another work—a comic opera—for the spring. He took an old but very workable libretto by Angelo Agnelli, which had already served for an opera by Luigi Mosca five years earlier, and turned it into one of his most brilliant comic-opera successes.

According to a Venetian newspaper reporting on the premiere late in May 1813, Rossini had composed the entire two-act opera in twenty-seven days; but Rossini himself evidently scoffed to a correspondent for the *Allgemeine musikalische Zeitung* of Leipzig that it had only taken him eighteen days! Already Rossini's work was showing the ability to enrich comic opera with the serious expressive character of opera seria, and at the same time to enliven the serious opera with the ensembles and dramatic energy of the opera buffa. *L'italiana in Algeri* is by turns sentimental, patriotic, and farcical.

A comic-opera title like "*The Italian Girl in Algiers*" signals to its audience that there will be a lot of slightly risque fun on the subject of harems—and, in particular, the possibility that the title character might be the latest addition to one. As Stendahl pointed out in his biography of Rossini, no subject could have been better suited to the pleasure-loving Venetians, generally regarded as the most frivolous audience in the world at that time. But it was not only the plot that succeeded: public and press were equally enthusiastic about the bubbling music, which was quickly established as a popular favorite.

The plot of the opera bears no relationship to real life in Italy, Algiers, or any other locale. An Italian lady, Isabella, attempts to rescue her lover Lindoro from the Bey of Algeria, by whom he has been imprisoned. She is accompanied by an ineffective admirer, Taddio, with whom she is shipwrecked on the shores of Algeria. The opera is a farce, to be sure, though enriched with lyric and grandiose moments as well.

Unlike many of Rossini's overtures, the one written for *L'italiana in Algeri* seems to be original with that score and never to have been used for another. Such re-use was possible because the Italian overture in his day rarely had any musical links with the opera to follow; they were simply designed to signal the start of the performance, to quiet the audience, possibly to give latecomers a chance to be seated, and to build up a sense of expectation for the rise of the curtain that was soon to come. Some of Rossini's overtures were actually shifted back and forth between serious and comic operas, with no one any the wiser! Eventually, Rossini himself gave up writing overtures entirely; his later operas tend to have an "*Introduzione,*" an extended orchestral prelude that leads directly into the first scene but is not in any sense self-sufficient. But early in his career, he still performed an overture before each opera. Ironically, we know the overtures today better than we know the operas—although that situation is, happily, changing. Many of the operas have been revived at least on recording, and the new research into Rossini's life and works has demonstrated his originality and his overwhelming influence on the Italian operatic tradition through the first half of the nineteenth century.

The composer's autograph manuscript for the overture to *L'italiana in Algeri* has not survived. The manuscript of the overture that is attached to the autograph score of the full opera is a copy in another hand, though the music is surely Rossini's. In addition to the normal orchestral instruments, it poses a scholarly problem in calling for a "*banda turca,*" or "Turkish band." The use of janissary music, presumed imita-

tions of the real music of the Turks or other Moslem groups, was very popular in the last years of the eighteenth century and the first years of the nineteenth. Well-known examples can be found in Mozart's *Abduction from the Seraglio* and in the finale of Beethoven's Ninth Symphony. But, at least in Italian opera, the term *banda turca* did not specify a consistent ensemble; it could include bass drum, cymbals, triangle, or all three. In the overture to *L'italiana in Algeri* the term seems to mean only cymbals (the bass drum is called for by itself separately).

The Andante that opens the overture is extremely quiet—two phrases played by pizzicato strings. But the end of the second phrase is punctuated by a fortissimo chord in the entire orchestra guaranteed to get the attention of anyone not already listening. Over the same pizzicato string phrase the solo oboe sings an elegant melody. The introduction of a consistent sixteenth-note pattern begins a passage of harmonic tension that poises itself on the dominant for the fast main section of the overture. The Allegro that follows, generated by a crisp rhythmic figure (two sixteenths and an eighth) in the upper woodwinds, races along merrily with that rhythmic underpinning, pausing to allow the oboe to introduce a saucy tune with a marked dotted rhythm for the secondary theme. The bulk of the overture is built on the first rhythm, which disappears again only when the recapitulation brings back the second theme, now cheerily set forth by piccolo and bassoon in distant octaves. The characteristic Rossini crescendo concludes the overture energetically.

—Steven Ledbetter

Camille Saint-Saëns
Piano Concerto No. 2 in G minor, Opus 22

Camille Saint-Saëns was born in Paris on October 9, 1835, and died in Algiers on December 16, 1921. He composed his Second Piano Concerto for Anton Rubinstein in the spring of 1868; it was premiered in a concert given by Rubinstein at the Salle Pleyel in Paris on May 13, 1868, with Rubinstein conducting and the composer as soloist. The published score is dedicated to the Marquise de Villers. B.J. Lang played the first American performance at a concert of the Harvard Musical Association in Boston on February 3, 1876. The concerto entered the repertory of the Boston Symphony Orchestra on December 8 and 9, 1882, with Otto Bendix as soloist and Georg Henschel conducting. André Watts was soloist in the only previous Tanglewood performance, under Seiji Ozawa's direction on July 7, 1989. In addition to the solo piano, the score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

For all that a handful of his works are regular favorites, we really know very little about Camille Saint-Saëns, one of the most prolific and longest-lived composers of the nineteenth century. There are several reasons for this. In part the sheer number of works overwhelms all but specialists; we know, for example, only one of his twelve operas. Few people have heard more than the Third Violin Concerto or the Second Piano Concerto (of five). In fact, his best-known piece of all, the *Carnival of the Animals*, was written as a private joke and never intended for publication. Another reason for Saint-Saëns' relative obscurity was his careful control of himself; we know next to nothing about the man, as opposed to the musician. There were no diaries to analyze or confessions to be drawn from his voluminous private correspondence. He was educated and remained interested in a wide range of subjects. He published articles on the decor of ancient Roman theaters and communicated with learned bodies on questions of astronomy. He analyzed philosophical questions and wrote poetry and plays, at least one of which was performed with some success.

But most of all he was an astonishingly fluent, gifted musician. He played the keyboard part of a Beethoven violin sonata in a private concert before he was five years old, and at ten he made his formal debut playing concertos by Mozart and Beethoven, then offering to play, as an encore, any Beethoven sonata that the audience

might be pleased to request. Berlioz said of him, "He knows everything, but lacks inexperience." If Berlioz was "all nerves," as one writer has expressed it, Saint-Saëns was all intellect.

He was born in the year that Donizetti wrote *Lucia di Lammermoor*, and when he died, Alban Berg was in the middle of *Wozzeck*. Dickens wrote *The Pickwick Papers* when Saint-Saëns was a toddler, and T.S. Eliot was completing *The Waste Land* as he died. Late in his life he found himself attacked for old-fashioned attitudes; he despised the music of Debussy and was horrified when he attended the premiere of Stravinsky's *Rite of Spring*. Those who found him a fuddy-duddy claimed he composed "well-written bad music." His style was strongly influenced by such astonishingly diverse composers as Mozart and Liszt. He was a renowned Mozart performer all his life, and he always admired the clarity of thought and melodic line of that master. But he was a close personal friend of Liszt's, and his keyboard technique developed from the virtuosic exercises of that master. It was in imitation of Liszt that Saint-Saëns began composing symphonic poems; we hardly hear them today, alas, except for *Danse macabre*, which, like so many wonderful and effective pieces, has been relegated to Pops concerts. Liszt returned the favor in a big way by encouraging Saint-Saëns to complete one of his operas and promising to perform it when opera managements were leery of putting it on the stage because of its Biblical subject; the result, of course, was *Samson et Dalila*, the one opera by Saint-Saëns that still holds the stage.

The Second Piano Concerto owes its existence to the friendship that developed between Saint-Saëns and the Russian pianist Anton Rubinstein. The friendship was cemented at their meeting in 1858 when Saint-Saëns sat down at the piano and sight-read the full score of Rubinstein's gigantic *Ocean Symphony*, which he was vainly trying to interest the world in hearing. Ten years later the two paired up for a series of concerts in Paris with Saint-Saëns conducting (his first experience in that role) and Rubinstein appearing as concerto soloist. Later Saint-Saëns recalled:

> After that magnificent season we happened to be at some concert or other in the Salle Pleyel when he said to me: "I haven't conducted an orchestra in Paris yet. Let's put on a concert that will give me an opportunity of taking the baton." "With pleasure." We asked when the Salle Pleyel would be free and were told we should have to wait three weeks. "Very well," I said, "in those three weeks I will write a concerto for the occasion." And I wrote the G minor Concerto which accordingly had its first performance under such distinguished patronage.

And he was as good as his word, putting the entire piece on paper in the next seventeen days.

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The first movement of the concerto opens, rather surprisingly, with an extended solo section in a free preluding style that is Saint-Saëns' homage to Bach, although before the orchestra enters, the soloist has already reached a level of virtuosity that suggests Liszt—an extraordinary pairing. The orchestra's entry marks the end of the introduction and brings in the main section of the first movement, which is laid out as a sonata form in an unusually moderate tempo (though the pianist's splashes of virtuosity, which scarcely ever abate, somewhat counteract the sense that this is a "slow" movement). The remaining two movements are progressively faster in tempo. The Allegro scherzando is a delicious romp that suggests some familiarity with Mendelssohn's fairy music for *A Midsummer Night's Dream* (from the first performance it was the most popular part of the score), while the finale, Presto, begins with a roar of triplets that turns into a rondo in the style of a tarantella.

Though the concerto is scarcely "profound," it was an astonishing achievement in French music at a time when few composers bothered with the genres of abstract music, considering them dull and lifeless compared to the splendors of the opera. Saint-Saëns demonstrated just how much life and brio could be poured into the form, providing a hearty good time for all concerned.

—S.L.

Joseph Haydn
Symphony No. 90 in C

Franz Joseph Haydn was born at Rohrau, Lower Austria, on March 31, 1782, and died in Vienna on May 31, 1809. He composed the Symphony No. 90 in 1788. The precise date of the first performance is unknown, but there were almost certainly three "premieres," one in Paris, one in Germany, and one at Eszterháza, as discussed below. Wilhelm Gericke led the Boston Symphony Orchestra in what may have been the work's American premiere on April 21 and 22, 1899. The present performance is the BSO's first at Tanglewood. The score calls for one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

Haydn's music was always enormously popular in Paris, the most vigorous musical center in Europe during the last half of the eighteenth century—at least until 1789. In addition to active music publishers, there were several series of public symphony concerts (a relatively new development in the history of music), which were sponsored by the nobility but frequented by music-lovers of many different classes. In the earliest years Haydn's music reached Paris without his knowledge—usually in manuscript copies, many of which were published without the composer's authorization. By the late 1770s he was one of the most popular composers around, though he himself apparently did not realize this, isolated as he was in the service of the Esterházy family, until he learned in a letter from the director of the Concert Spirituel that his *Stabat Mater* had been performed four times in Paris with great success.

Eventually Parisians who wanted new works of Haydn's came to him directly with commissions. One of these was the young and handsome music-loving Count d'Ogny, Claude-François-Marie Rigoley, who owned one of the greatest private music collections of the whole period and was a patron of a concert organization called Le Concert de la Loge Olympique, organized by a group of Parisian Freemasons. Count d'Ogny had already commissioned a group of six symphonies from Haydn in 1785, the ones now known by the numbers 82 to 87, and those symphonies had been received in Paris with enormous success (as indicated by the fact that they were also performed by the Olympique's rival organization. Le Concert Spirituel). Then, in 1788, Johann Tost took to Paris two more symphonies, the ones now known as numbers 88 and 89. The success of these eight works persuaded Count d'Ogny to order three more symphonies from Haydn.

The count's offer arrived at Eszterháza just about the same time that Haydn received an order from a south-German patron, Prince Kraft Ernst von Oettingen-Wallerstein, for three new symphonies. Haydn acted the shrewd salesman and provided the same three symphonies for both commissions (though each of his noble patrons certainly expected to be receiving one-of-a-kind merchandise). The symphonies we know as numbers 90 and 91 were composed in 1788; No. 92 followed in 1789. Haydn's autograph manuscripts are all in existence bearing dedications to "Mons[ieur] le Comte d'Ogny." In the meantime, Haydn wrote the Viennese agent of Prince Oettingen-Wallerstein in February 1788, explaining that he could not write the symphonies at present, since he was required to produce so much new music for his own patron and for others who were already in line. A year and a half later, in mid-October 1789, after having sent the autograph scores to Count d'Ogny, Haydn sent performing parts (rather than scores) of the same three symphonies to Prince Oettingen-Wallerstein via his agent Müller.

The prince, however, seems to have suspected that he was not the sole possessor of these three symphonies. Perhaps it was simply because Haydn had sent only the performing parts, the prince assuming that the scores had gone to someone else. By the end of November, Haydn was defending himself to Müller in a letter that was nothing short of a bald-faced lie, claiming that "most terrible pains in my eyes" had prevented the production of legible scores. This, of course, would have come as a great surprise to Count d'Ogny, who had received very attractive scores indeed. But Haydn clearly felt that this bit of chicanery was justified by the losses he had encountered over the years from copyists and publishers who had issued his music without paying him any sort of fee.

Yet for all Haydn's clever maneuvering to sell symphonies that purported to have been written for Paris or for Wallerstein Castle, it is clear from an examination of the music that he really composed them for his own use at Eszterháza. By 1788 any orchestra in Paris could find two flutes and two clarinets; but in Eszterháza, Haydn had only a single flute and no clarinets at all, so he scored the C major symphony to include a wind ensemble of one flute plus pairs of oboes and bassoons. Moreover, he had over the course of these years produced a number of festive C major symphonies featuring an Eszterháza specialty, horns tuned in C *alto*, a unique sound replacing the trumpets that would have been used elsewhere. Sure enough, Symphony No. 90 calls, at times, for these high horns. Thus it seems most likely that the actual first performance of the symphony took place under Haydn's direction at Ezsterháza before he sent the music off to either of his noble patrons. Each of them would have been quite sure, probably incorrectly, that he had given the first performance.

Like so many of Haydn's late symphonies, this one begins with a slow introduction, designed to lend weight to the beginning and grab the attention of the audience before reaching the main body of the sonata movement, which starts softly. Haydn creates a rare, direct link between the slow introduction and the Allegro by actually presenting the main theme of the first movement at a much slower tempo starting in the fourth measure of the introduction (first violins). The efficient clarity of this movement, emphasized by the scoring, makes it practically a textbook illustration of the classical sonata form (though unlike most textbooks, this one is filled with brilliant energy and utterly unpedantic). The principal theme is stated in the violins with little more than a background response from the winds. The first tutti brings in the rhythmically vigorous transition that leads ultimately to the secondary key, the arrival of which is pinpointed by a solo flute (echoed later by an oboe) singing the secondary theme over a delicate accompaniment in the strings. The development makes use of the repeated eighth-note figure from the beginning of the main theme as well as the little song of the flute and oboe. Gradually the repeated-note idea becomes predominant as all the instruments drop out to leave the first violins chattering away, though apparently in the wrong key. But we're closer than we think: just two steps up the scale, and Haydn reaches his recapitulation.

The second movement is a set of double variations with a delicate strain in F major

twice alternating with a more vigorous one in F minor. The last F major strain is for strings alone: Haydn follows it with a beautiful and restrained coda in which the woodwinds dominate in a rich scoring. Of the Menuet, H.C. Robbins Landon has marveled that Haydn was able to capture so well the glittering spirits of a ball at Versailles without ever having experienced it directly. (It is rather sobering to think that the world displayed in this music was to come to its sudden end within a year of the composition.) The finale is all wit and irony as it races away, tossing off its single theme or offshoots thereof in a mad chase that hardly ever drops below the speed of rushing sixteenth-notes. When we have heard the expected recapitulation in C major and what seems to be the final close (though it *does* seem a bit abrupt and a bit too soon), Haydn throws in a wonderful surprise: after the seemingly final cadence and a rest of four measures, designed to draw the unwary into premature applause, he suddenly seems to be starting all over in the wrong key—D-flat! This is actually the beginning of an enormous coda that begins uncertainly, as if searching for its way home. As the path becomes clear, it builds in confidence and energy to the final burst of glory.

—S.L.

Zoltán Kodály
Dances of Galánta

Zoltán Kodály was born at Kecskemét, Hungary, on December 16, 1882, and died in Budapest on March 6, 1967. He composed the Dances of Galánta *(*Galántai Tácok*) in 1933, dedicating them to the Budapest Philharmonic Society on the occasion of its eightieth anniversary and conducting the first performance on October 23 that year with that orchestra. Arthur Fiedler conducted the first Boston Symphony performances in December 1955. The BSO's only previous Tanglewood performances were given by Gennady Rozhdestvensky on July 13, 1979, and Pascal Verrot on July 20, 1990. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, small drum, triangle, bells, and strings.*

Like his friend and compatriot Bartók, Kodály devoted much of his energy to the study of Hungarian folk song, and this revealed itself throughout his creative endeav-



ors. Few composers of our century have been so vocally oriented, and even his purely instrumental works are imbued with the character of song, the song of the people. Late in his life, Kodály wrote, "Our age of mechanization leads along a road ending with man himself as a machine; only the spirit of singing can save him from this fate." To project this spirit, Kodály wrote songs and choral works in greater number than perhaps any other twentieth-century composer, and many of these were intended for school use. Indeed, this aspect of his work made Kodály one of the great music educators of all time. But the same spirit found its way into his purely orchestral music, most of which was written in the decade and a half between 1925 and 1940.

Kodály inserted the following statement in the score of *Dances of Galánta,* by way of explanation:

> Galánta is a small Hungarian market-town known to the travelers from Vienna to Budapest, where the composer passed seven years of his childhood. There existed at that time a famous gypsy band which has since disappeared. Their music was the first "orchestral sonority" which came to the ear of the child. The forebears of these gypsies were already known more than a hundred years ago. Around the year 1800 some books of Hungarian dances were published in Vienna, one of which contained music "after several gypsies from Galántha." They have preserved the old Hungarian traditions. In order to continue it the composer has taken his principal subjects from these old editions.

These old eighteenth-century dances that Kodály has chosen are known as *verbunkos* music, the "recruiting dances" (from the German word "*Werbung,*" "recruiting") from the method of enlisting recruits during that century's Imperial wars. The dance was performed by a group of hussars led by their sergeant; it consisted of slow figures alternating with lively ones. The impressive display was apparently designed to arouse enthusiasm among the spectators and encourage some of them to join up to share in the fun. The music that accompanied these events was played by gypsy bands, who often performed breathtakingly elaborate improvisations over the basically simple tunes.

Kodály's piece is an evocation of that old Hungarian tradition. Having selected his tunes, he arranged them in a rondo-like pattern, with a central Andante maestoso recurring twice in the course of the piece. The brilliant orchestration provides a modern orchestral treatment of the colorful old gypsy bands, and has in no small way contributed to the work's great popularity. Indeed, of Kodály's purely orchestral works, the Galánta dances remain by far the most popular.

—S.L.

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BERLIOZ — Requiem (*Grande Messe des morts*), Opus 5

Requiem et Kyrie (Introitus)
Dies irae (Prosa)
Quid sum miser
Rex tremendae
Quaerens me
Lacrymosa
Domine, Jesu Christe (Offertorium)
Hostias
Sanctus
Agnus Dei

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
VINSON COLE, tenor
MEMBERS OF THE TANGLEWOOD MUSIC CENTER ORCHESTRA

Text and translation begin on page 27.

The performances this weekend of Berlioz's "Requiem" and Mahler's "Resurrection" Symphony, which conclude the Boston Symphony Orchestra's year-long musical survey marking the 50th anniversary of the end of World War II, are given in memory of all those lost in that war, and with renewed hope for a world at peace.

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NOTES

Hector Berlioz
Grande Messe des morts, Opus 5

Louis-Hector Berlioz was born in La Côte-Saint-André, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his Grande Messe des morts, *or* Requiem, *in the spring of 1837 (reusing some material from a Mass of 1825). He completed the work on June 29, 1837, and François-Antoine Habeneck conducted the first performance in the church of St. Louis-des-Invalides in Paris on December 5; Gilbert-Louis Duprez was the tenor soloist. Leopold Damrosch led the American premiere at New York's Academy of Music with the Oratorio Society and soloist Italo Campanini on May 4, 1882. B.J. Lang led his Cecilia Society chorus in the first Boston performance at the Music Hall on February 12, 1882, with Charles Adams as soloist. The work was not performed by the Boston Symphony Orchestra until Charles Munch conducted it in April 1951, with the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, director, and tenor David Lloyd. Munch led the first Tanglewood performance in 1952, with the Festival Chorus and tenor Andrew McKinley. Seiji Ozawa led the most recent Tanglewood performance on August 26, 1990, with tenor Frank Lopardo and the Tanglewood Festival Chorus, John Oliver conductor; on that occasion the BSO was joined by members of the Tanglewood Music Center Orchestra.*

The score calls for a tenor soloist (or, alternatively, ten tenors from the chorus singing in unison); a large mixed chorus specified by the composer as eighty women, sixty tenors, and seventy basses; and a basic orchestra of four flutes, two oboes and two English horns, four clarinets, eight bassoons, twelve horns, fifty violins, twenty each of violas and cellos, and eighteen double basses. (Berlioz notes in the score, "The numbers indicated are only relative. If space permit, the Chorus may be doubled or tripled and the orchestra be proportionately increased. If one has an immense chorus of 700 or 800 voices, the entire group should sing only in the Dies irae, *the* Tuba mirum, *and the* Lacrymosa." *Such numbers have rarely, if ever, been used in an actual performance.) In addition to these already substantial forces Berlioz adds, at the* Tuba mirum *and two later passages, four brass groups stationed, as he indicates in the score, at the four corners of the performing forces): North: four cornets in B-flat, four trombones, and two tubas; South: four trumpets in B-flat basso, four trombones, and four tubas; East: two trumpets in F, two trumpets in E-flat, and four trombones; and West: four trumpets in E-flat and four trombones.*

The *Requiem* is one of the works most often cited by those who, for nearly a century after Berlioz's own time, insisted that he wrote bloated, impractical scores for enormous musical forces out of a kind of megalomania. It is true that the *Requiem* calls for a very large ensemble. Yet the entire complement of musicians is needed only for three of the ten movements, where they have a truly powerful effect that is entirely suitable to expression of the text at those points. In the piece as a whole Berlioz provides a wide range of varied sonorities and textures, ranging all the way from unaccompanied chorus to the full enlarged orchestra, chorus, and four brass ensembles.

Like Verdi, with whose *Requiem* this work is most easily compared, Berlioz concentrates the expressive power of the work on the dramatic picture of the Last Judgment as depicted in the prosa or sequence *Dies irae*, a text attributed to Thomas of Celano (who died about 1250) depicting the terrors of the final reckoning. Of the ten numbers into which Berlioz divided his score, five (*Dies irae, Quid sum miser, Rex tremendae, Quaerens me,* and *Lacrymosa*) are devoted to a full setting of this poem, which thus dominates the work (as it does Verdi's *Requiem*). The three "big" passages fall within this sequence as the beginning, middle, and end of the poem.

To modern audiences familiar only with those choral-orchestral works that remain in the current repertory, the sheer size of the performing forces for Berlioz's *Requiem* comes as something of a shock after the Mass settings of, say, Mozart, Haydn, Beethoven, or Schubert. But we are largely unfamiliar with the French repertory that preceded Berlioz, and we have quite thoroughly forgotten the choral works produced in response to the French Revolution. In Berlioz's own time the sheer size of the *Requiem* was not unusual—especially since it had been composed for a national ceremony of

remembrance. What was unusual was the variety and dramatic expressive power with which Berlioz manipulated the forces he had at hand, and which have meant that his score has survived in the repertory while so many other works have been forgotten.

One mark of the "normality" of the large performing forces in the Requiem comes from the fact that part of the work is a recomposition of one of Berlioz's first pieces, a *Messe solennelle* of 1825. There, for a portion of the *Resurrexit* describing the coming last judgment ("*et iterum venturus est judicare vivos et mortuos*"), Berlioz introduced four brass ensembles around his central orchestra and chorus. In 1837 he simply copied that passage into his new piece as the first "explosion" of the full performing forces; far from being revolutionary and new, it was familiar to French audiences of the day. (Berlioz had himself conducted performances of this section of the Mass in 1827 and 1828.)

Berlioz's music differs from that of most of his contemporaries in being oriented primarily to melody rather than harmony. The suggestion is often made that Berlioz conceived his melodies without a harmonic framework partly because he was not a pianist (unlike most of the composers in the German tradition). By the same token, his melodies are unusually flexible in their phrase length or rhythmic orientation. These facts probably played a part in the difficulties Berlioz had in his time: his music was simply different, and conductors found it hard to come to grips with. In our own time, the existence of recordings has made it possible for interested musicians to hear Berlioz's works over and over again until they are able to assimilate his language, cherishing its freshness and originality without losing themselves in its novelty. In fact, no major composer of the nineteenth century benefited more from twentieth-century recording technology—especially the development of the long-playing record—than Berlioz.

Berlioz has a deserved reputation as a "romantic" composer, which suggests to the casual listener that he was more concerned with expressive effects than with formal structures. But he took great pains to shape the *Requiem* as a whole. It builds a firm architecture on the tonality of G, beginning in the minor, ending in the major. Moreover, the last movement quotes material from the opening movement, as a way of



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Berlioz's melodies often expand or contract toward or around a single note, in a way analogous to a German composer's use of harmonies that circle around a single key. But since harmony is not inherent in Berlioz's conception (as it so often is with the German composers), his melodies can be heard unaccompanied or with a surprising variety of chordal backgrounds, which affect mood and color. The *Requiem* has many examples of this technique.

The very opening measures of the *Requiem* show the composer's expressive touch with melody. As the basses (and later the sopranos) intone the opening words of the service in a smooth melodic line that begins high and falls (a line that is thus both expressive and symbolic of death), the tenors sing the same words with detached, rhythmic eighth-notes separated by rests. Their overlay on the texture suggests heartbeats and emotional tension, an expressive effect that Berlioz pursues by various means throughout much of the score. A contrasting theme in the relative major of B-flat is more consoling, more hopeful, though hints of minor remain.

Verdi's *Dies irae* begins with a cataclysmic outburst. Berlioz, nearly a half-century earlier, will have his own cataclysmic outburst (copied from the *Resurrexit* of his earlier Mass), but he works up to it with three choral sections built on a theme cast in the melodic style of plainsong and its countermelodies. Each section is in a higher key and is accompanied by a fuller and more nervous orchestration. In the second of these sections, the tenors introduce a new kind of "heartbeat" palpitation. The third is interrupted by the sudden appearance of the brass ensembles in their massed fanfares. The basses majestically declaim the summons in unison, followed by a hush as "death and nature are stunned."

The next movement, *Quid sum miser,* is brief and quiet (which means that it is easily overlooked); it is built on the first two thematic ideas heard at the beginning of the preceding movement, extended with sensitive delicacy. By contrast, the grand invocation *Rex tremendae majestatis* alternates anxious pleading with brassy hints of destruction. It ends in a hushed prayer that leads to the quietest passage in the work, *Quaerens me,* for unaccompanied voices. The longest movement in the entire score, *Lacrymosa,* ends the setting of the *Dies irae* text with a rhythmically vital outcry (how different from Verdi's lyrical hushed prayer!) describing the "day of tears" when the judge makes his appearance. At the last repetition of this material there is one final outburst of brass bands and timpani to reinforce the inescapable nature of judgment.

The *Offertorium* is perhaps the most original movement in the entire score. It is, in essence, an orchestral tone poem over which Berlioz superimposes the chorus singing an ostinato (a repeated note or figure). In this case, the ostinato consists of the note A, alternative with its upper neighbor, B-flat. Only in the last eighteen of its 155 measures does the chorus sing anything other than this ostinato with changing words. Yet the orchestra weaves an astonishingly varied meditation around these notes, a gentle lamentation that Schumann quite rightly said "surpassed everything" in the score. The movement is so unusual that it is easily overlooked and forgotten in a performance of the *Requiem,* but the wonder of it grows with familiarity.

The brief *Hostias* stands out as another of Berlioz's magical orchestral touches, this time an extraordinarily simple one. As men's voices intone the prayer, the lines are punctuated by chords played high in the flutes over a low bass note played by four trombones—with nothing in between. With a single sonority Berlioz encapsulates the gulf between the human and the divine.

The *Sanctus* introduces the only solo voice to be heard in the *Requiem,* a lyric line sung by the tenor to the accompaniment of tremolo lower strings, sustained solo violins, flute, and women's voices—a shimmering sound after all the darkness that has preceded it. The chorus alone, doubled by the strings, sings a vigorous fugue on *Hosanna in excelsis.* Both the *Sanctus* and *Hosanna* return in varied guise.

Following the otherworldly *Sanctus,* in the distant key of D-flat, the *Agnus Dei* begins with a hushed orchestral modulation; the chorus offers a simple harmonic

reading of the closing words of the Requiem service. This recalls the *Hostias*, with its alternations of high-lying flute chords and low trombone responses, though now the prayer begins in G major instead of G minor. Almost at once, though, the harmony becomes unstable and begins moving toward regions associated with the minor key. Here Berlioz recalls material quoted from the first movement—"*Te decet hymnus*" and "*Requiem aeternam*" in their original keys—and then concludes with a coda that settles into G major for the final words. The last statements of "*Amen*" are among the most original touches in the entire score. The chorus basses sing a line that keeps settling onto the home tonic, G, from progressively closer steps, starting from the dominant, D, and collapsing step by step. Each time the upper voices find a new and striking way to harmonize that descent.

To most ears in 1837 that ending was odd, even bizarre. Some have claimed that this passage simply proves Berlioz's lack of harmonic sense. But it is nothing more than the logical extension of his love of melody as the shaping force in his music, with harmony as the expressive adjunct. In fact, this surprising choral ending is a version of the orchestral bass line from the last bars of the opening movement. There, too, the music collapsed onto the home G, but in the first movement, that collapse suggested exhaustion, doubt, inability to face the judgment of the *Dies irae.* By the end of the work the cathartic act of reconciliation is completed. Now the collapsing bass line is tender, gently touching. Its combination of formality (rounding out the last movement with a reminiscence of the first) and expression (never quite losing its capacity to surprise listeners made blasé by worn-out harmonic convention) is part of Berlioz's unique genius.

—from notes by
Steven Ledbetter



Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis!
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam:
Ad te omnis caro veniet.
Requiem aeternam dona defunctis,
Domine,
et lux perpetua luceat eis!
Kyrie eleison!
Christe eleison!
Kyrie eleison!

Grant them eternal rest, O Lord,
and let everlasting light shine on them.
To thee, O God, praise is meet in Zion,
and unto thee shall the vow be performed
in Jerusalem.
Hearken unto my prayer:
unto thee shall all flesh come.
Grant the dead eternal rest, O Lord,

and let everlasting light shine on them.
Lord, have mercy upon us!
Christ, have mercy upon us!
Lord, have mercy upon us!

Dies irae

Dies irae, dies illa
Solvet saeclum in favilla
Teste David cum Sibylla.

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus!

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit et natura
cum resurget creatura
judicanti responsura

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

The Day of Wrath, that day
shall dissolve the world in ashes,
as witnesseth David and the Sibyl.

What trembling there shall be
when the Judge shall come
who shall thresh out all thoroughly!

The trumpet, scattering a wondrous sound
through the tombs of all lands,
shall drive all unto the Throne.

Death and Nature shall be astounded
when the creatures shall rise again
to answer to the Judge.

A written book shall be brought forth
in which shall be contained all
for which the world shall be judged.

And therefore when the Judge shall sit,
whatsoever is hidden shall be manifest,
and naught shall remain unavenged.

Quid sum miser

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

What shall I say in my misery?
Whom shall I ask to be my advocate,
when scarcely the righteous may be
without fear?

Remember, merciful Jesu,
that I am the cause of thy journey,
lest thou lose me in that day.

I pray a supplicant, kneeling,
my heart contrite as ashes,
give care to my end.

Please turn the page quietly,
and only after the music has stopped.

Rex tremendae

Rex tremendae majestatis
Qui salvandos salvas gratis;
Salva me, fons pietatis.

King of awful majesty,
who freely savest the redeemed,
save me, O fount of mercy.

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Remember, merciful Jesu,
that I am the cause of thy journey,
lest thou lose me in that day.

Confutatis maledictis [Jesu]
Flammis acribus addictis,
Voca me,
Et de profundo lacu,
Libera me de ore leonis,
Ne cadam in obscurum,
Ne absorbeat me Tartarus!
Qui salvandos salvas gratis;
Salva me, fons pietatis!

When the damned are confounded
and devoted to sharp flames,
call thou me,
and from the bottomless pit
and the mouth of the lion, deliver me,
lest I fall into darkness,
lest Tartarus swallow me.
Who freely savest the redeemed,
save me, O fount of mercy.

Quaerens me

Quaerens me sedisti lassus;
Redemisti crucem passus.
Tantus labor non sit cassus.

Seeking me didst thou sit weary:
thou didst redeem me, suffering the cross;
let not such labor be in vain.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

O just Judge of vengeance,
give the gift of remission
before the day of reckoning.

Ingemisco tamquam reus:
Supplicanti parce, Deus.

I groan as one guilty;
Spare, O God, me, thy suppliant.

Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.

My prayers are not worthy,
but do thou, good Lord, show mercy,
lest I burn in everlasting fire.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti,

Thou who didst absolve Mary
and didst hear the thief's prayer,
hast given hope to me also.

Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Give me a place among thy sheep
and put me apart from the goats,
setting me on the right hand.

Lacrymosa

Lacrymosa dies illa
Qua resurget ex favilla
Homo reus judicandus.

Lamentable is that day
on which guilty man shall arise
from the ashes to be judged.

Pie Jesu,
Dona eis requiem aeternam.

Merciful Jesu,
Grant them eternal rest.

Offertorum

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis!
Domine, libera eas de poenis inferni

et de profundo lacu!
Libera eas, et sanctus Michael signifer

repraesentet eas in lucem sanctam
quam olim Abrahae
et semini ejus promisisti,
Domine Jesu Christe. Amen.

O Lord, Jesus Christ, King of glory,
deliver the souls of the departed faithful

from torment.
O Lord, deliver them from the torments of hell
and from the bottomless pit.
Deliver them, and let Saint Michael the standard-bearer
bring them forth into the holy light
which thou once promised
to Abraham and his seed,
Lord Jesus Christ. Amen.

Hostias

Hostias et preces tibi,
laudis offerimus.
Suscipe pro animabus illis
quarum hodie memoriam facimus.

To thee we render our offerings
and prayers with praises.
Receive them for those souls
which we commemorate today.

Sanctus

Sanctus, sanctus, sanctus, Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy, God of Sabaoth.

Heaven and earth are full of thy glory.
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,

dona eis requiem sempiternam!

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam!
Ad te omnis caro veniet.

Requiem aeternam dona defunctis, Domine,
et lux perpetua luceat eis!
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis
cum sanctis tuis in aeternum, Domine,
quia pius es! Amen.

Lamb of God, that takest away the sins of the world,
grant them eternal rest.

To thee, O God, praise is meet in Zion,
and unto thee shall the vow be performed in Jerusalem.
Hearken unto my prayer:
unto thee all flesh shall come.

Grant the dead eternal rest, O Lord,

and let everlasting light shine on them.
Grant them eternal rest, O Lord,
and let everlasting light shine on them
with thy Saints for ever, O Lord,
for thou art merciful. Amen.

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TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation begin on page 44.

The performances this weekend of Berlioz's "Requiem" and Mahler's "Resurrection" Symphony, which conclude the Boston Symphony Orchestra's year-long musical survey marking the 50th anniversary of the end of World War II, are given in memory of all those lost in that war, and with renewed hope for a world at peace.



This year's Boston Symphony Orchestra retirees will be acknowledged at the end of this concert (see page 36).

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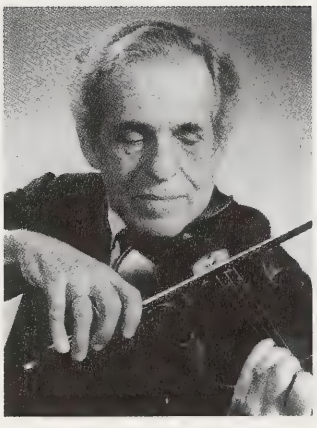
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Farewell and Thanks



Leonard Moss



Wayne Rapier



Robert Ripley

Three Boston Symphony Orchestra members—violinist Leonard Moss, oboist Wayne Rapier, and cellist Robert Ripley—will retire at the end of the 1995 Tanglewood season, representing 107 years of cumulative service to the BSO.

Upon his retirement after the 1995 Tanglewood season, BSO violinist Leonard Moss will have completed forty-two seasons with the orchestra. After studying at the Peabody Conservatory and the Curtis Institute of Music, Mr. Moss joined the National Orchestral Association in New York and, later, the New Opera Company and the Ballet Theater. He was a member of the United States Infantry in the United States, Africa, and Italy for four-and-a-half years. Prior to joining the BSO in 1953 he played with the CBS Symphony, the Dallas Symphony, and the Cleveland Orchestra. He has been Orchestra Hospitality Committee Chair for more than forty years and is a longtime Board member of the BSO Credit Union.

Before joining the BSO in 1970, Wayne Rapier was principal oboist of the orchestras of Indianapolis (at age nineteen), the U.S. Marine Band and Orchestra, Kansas City, Baltimore, and Philadelphia's Robin Hood Dell. Mr. Rapier studied oboe and ensemble with Marcel Tabuteau, Robert Sprenkle, and Earnest Harrison and was responsible for the Tabuteau tape recordings. During his five years as associate first oboist of the Philadelphia Orchestra, he played the Philadelphia premiere of the Strauss Oboe Concerto and toured Europe with the Philadelphia Woodwind Quintet and String Quartet. Ten of his students from his five years as Professor of Oboe at Oberlin became oboists of major orchestras. He was offered the associate first oboe position in Chicago (by Fritz Reiner), and the principal oboe position in Cleveland (by George Szell), Detroit, Dallas, and, in Washington, D.C., the National Symphony. Following his "retirement" after twenty-five years with the Boston Symphony, he plans to spend more time playing chamber music, teaching oboe and flying, expanding Boston Records (his own record company), and expanding the Oboe Orchestral Repertoire Festival, which he founded, in France.

A BSO cellist since 1955, Robert Ripley attended the Curtis Institute of Music, where he studied with Felix Salmond. During his high school years he had already studied with Jean Bedetti, then principal cellist of the Boston Symphony Orchestra. In 1942, during his second summer with the Berkshire Music Center (now the Tanglewood Music Center), he was principal cellist under Serge Koussevitzky when the BMC Orchestra replaced the BSO at Tanglewood because of wartime travel restrictions. Soon after joining the Cleveland Orchestra in 1942 he was called to the armed services; while in the service he was a member of the Glenn Miller Air Force Orchestra. After the war, Mr. Ripley returned to the Cleveland Orchestra and attended the Cleveland Institute of Music, studying with Ernst Silberstein and earning his bachelor of music degree in 1951 with highest honors. During his forty years as a BSO member he has served on the BSO Players' Committee for more than twenty years, and as its chairman for more than half of that time.

We extend our sincere thanks, appreciation, and best wishes to these three gentlemen for their devotion and dedication not only to the Boston Symphony Orchestra, but to the entire musical community of Boston.

NOTES

Wolfgang Amadè Mozart
Piano Concerto No. 12 in A, K.414(385p)

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Mozart composed the A major piano concerto, K.414, late in 1782; the date of its first performance (most likely with the composer as soloist) is not known. The first American performance took place at the Academy of Music in New York on May 4, 1872; Carl Bergmann conducted the Philharmonic Society, with soloist Richard Hoffman. The Harvard Musical Association introduced the concerto to Boston on December 19, 1878, under Carl Zerrahn's direction, with H.G. Tucker as the pianist, but the Boston Symphony Orchestra did not perform the concerto until Pierre Monteux led it in Worcester on April 7, 1953, with Lili Kraus. Erich Leinsdorf led the first Tanglewood performance on July 3, 1965, with Malcolm Frager. Ken Noda was soloist for the most recent Tanglewood performance, on August 28, 1982, under Seiji Ozawa's direction. In addition to the solo piano, the score calls for two oboes, two horns, and strings.

One of Mozart's urgent concerns upon settling permanently in Vienna and entering into the state of matrimony, which meant that there would soon be children to provide for, was to establish himself financially. And one of the best ways was to write and play piano concertos, which would serve the double function of promoting him as composer and performer. Thus began the series of the great Mozart concertos, starting with three rather modest works composed late 1782 and early the following year, identified as Nos. 413, 414, and 415 in the Köchel catalogue. K.414 was actually the first of the three to be composed, and was probably finished before the end of 1782, since on December 28 Mozart wrote his father that he still had two more concertos to write (he was planning to sell the group of three as manuscript copies on subscription). He was probably quite advanced in planning the other two, because he was able to describe all three of them to his father in these enthusiastic terms:

> These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.

Mozart shows in this letter that one of his primary concerns was to please the general public, not just the "highbrows," a concern already revealed in the Rondo for piano and orchestra, K.382, composed the preceding March as a decorative and slightly fluffy new finale for the older concerto, K.175.

More than just pleasing the audience in performance, Mozart wanted to sell copies of the music, and the only way he could do that was to make it practical not only for virtuosos appearing in public concert but also for the many ladies of the aristocracy and middle class who played well but rarely if ever performed outside their private circles. In order to attract this much larger audience of purchasers, Mozart took a leaf from the Opus 3 concertos of Johann Samuel Schroeter, which he had come to know several years earlier (on at least one occasion, he had recommended Schroeter's works highly, and he wrote cadenzas for several of them, proof enough that he either played them himself or assigned them to his students). Schroeter's trick was to write the orchestra part in such a way that the strings carry all the essential material, with the winds supplying only color and reinforcement. That way, a concerto could be played successfully at home by a pianist with a string quartet. The effect would not, of course, be the same as a performance with a full orchestra in a public hall, but it would offer great musical satisfaction to the performers themselves, and that was the main point. That this was Mozart's intention with this group of three concertos is demonstrated by his letter to the Parisian publisher Sieber on April 26,

1783: "Well, this letter is to inform you that I have three piano concertos ready, which can be performed with full orchestra, or with oboes and horns, or merely *a quattro* [i.e., with a string quartet]."

This description can, however, only apply to the first two of the three concertos, K.414 and 413; the C major, K.415, requires larger orchestral forces; it was, in fact, K.415 that Mozart performed on March 23 and again in early April 1783. There is no evidence that he ever played K.414 in public, except for the fact that he wrote two complete sets of cadenzas for the work, although that might only mean that one of his students played the piece. The earlier group of cadenzas may have been written at about the time of the original composition; the later set apparently dates from the winter of 1785-86 (they survive on a sheet containing sketches for Mozart's later A major concerto, K.488, which was being composed at that time). It is possible that Mozart planned to include K.414 in one of the three concerts he intended to give in December 1785 and that the later set of cadenzas was written at that time.

Throughout K.414, the keyboard seems to dominate more than it does in those concertos with larger orchestral complements, as if to compensate in some way for the diminutive ensemble. This appears not only in the normal "composed" part of the concerto, but also in the "improvised" cadenza-like passages, of which there are a considerable number—one full cadenza in each of the three movements, as well as an additional "*Eingang*" (or "lead-in" to the return) in the middle of the second movement, and two in the final movement. And, aside from having less of an orchestral battery to contend with, the piano dominates as always in Mozart's concertos by controlling the musical discourse and introducing new musical ideas of its own. The first-movement "development" section scarcely develops anything that has been heard in the exposition, but rather provides a comfortable modulatory activity leading back to the home key for the restatement, never suggesting any hint of severely intellectual thematic working-out. The slow movement opens with a quotation from a J.C. Bach symphony. Since the "London Bach," whom Mozart had met and admired as a child on his first London visit, had died on New Year's Day of 1782, Stanley Sadie suggests that the quotation makes the Andante an elegy composed in response to that event. The concluding rondo is a sprightly Allegretto, possibly Mozart's second solution to the choice of a finale, since in October 1782 he had already composed a rondo in A that may have been intended for this position. But that early rondo kept its independence as a concert piece (K.386), and the Allegretto that now stands as the concluding member of the concerto is, in any case, both livelier and more fitting as a conclusion to this graceful and witty work.

—Steven Ledbetter

Gustav Mahler
Symphony No. 2 in C minor

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He composed his Symphony No. 2 between 1888 and 1894; the chronology of this process is described below. Richard Strauss conducted the first three movements only with the Berlin Philharmonic on March 4, 1895, and gave a complete performance with the same orchestra and with soloists Josephine von Artner and Hedwig Felden on December 13 that year. Mahler also introduced the work in this country at a concert of the New York Symphony on December 8, 1908, with the Oratorio Society and soloists Laura L. Combs and Gertrude Stein Bailey. Leonard Bernstein gave the first Tanglewood performance on August 1, 1948, with Ellabelle Davis, Nan Merriman, and the Festival Chorus prepared by Hugh Ross. Seiji Ozawa led the most recent Tanglewood performance on July 5, 1991, in Leonard Bernstein's memory, with Hildegard Behrens, Jessye Norman, and the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for four flutes (all doubling piccolo), four oboes (two of

them doubling English horn), three clarinets in B-flat (one doubling bass clarinet) and two high clarinets in E-flat, four bassoons (one doubling contrabassoon), ten horns, eight trumpets, four trombones, bass tuba, organ, two harps, kettledrums (three players), bass drum, cymbals, high and low tam-tams, triangle, snare drum (several if possible), glockenspiel, tubular bells, birch brush, plus an offstage group consisting of kettledrum, bass drum, cymbals, and triangle; further, strings, soprano solo, alto solo, and mixed chorus.

It is an old cliché in film biographies of composers to link the moment of artistic creation in some way with a love affair, whether consummated or otherwise. Cliché though it be, Gustav Mahler began work on the material that was to turn into his first two symphonies as an artistic release from a tempestuous and troubling involvement with Marion Mathilda von Weber, the wife of a German soldier, Captain Carl von Weber, who was the grandson of the composer of *Der Freischutz* and other works that effectively created a school of German Romantic opera. Mahler became involved with the Weber family in December 1886, when the Leipzig Opera revived a number of Weber's works for the centennial of the composer's birth, many of them conducted by Mahler, who then worked on the completion of Weber's unfinished opera, *Die drei Pintos.* Mahler's intense labor on the manuscript necessitated nearly constant contact with the Weber family. Soon Mahler found himself in love with Marion, and she with him. Captain von Weber was aware of the situation but discreetly avoided an open break that would surely cause a scandal ruinous to his military career. At one point Mahler and Marion even planned to elope together. At the appointed hour, he awaited her on the platform of the railroad station. But when she failed to appear, he returned home, probably with some sense of relief at having avoided—through no merit of his own—a personal and professional abyss.

An emotional upheaval of that sort often generated artistic creativity in Mahler. This time was no exception. In 1888 Mahler composed two large works; the first he called a "symphonic poem," though now we know it (somewhat revised) as the First Symphony. He followed this immediately with a single, gigantic march-like movement in C minor labeled *Todtenfeier* ("Funeral Rites"). He completed the first full score of this large work by September 1888; it was to be another six years before *Todtenfeier* would finally take its place as the opening movement of the Second Symphony. *Todtenfeier* could presumably have served as a symphonic poem all by itself, but Mahler evidently knew that it was intended for a larger work, since he began a second movement—a sharply contrasting Andante—soon after finishing it. That second movement remained unfinished for five long years. The immediacy of the affair with Marion von Weber passed into memory, and the composer himself moved on to conducting positions in Budapest and then, in April 1891, to Hamburg.

During these interim years Mahler's life as a composer was devoted largely to the composition of songs, some with piano accompaniment, others with orchestra. They drew their texts almost entirely from *Des Knaben Wunderhorn* (*Youth's Magic Horn*), an anthology of German folk poetry published in 1805 under the editorship of Achim von Arnim and Clemens Brentano. Suddenly in 1887 Mahler began concentrating on texts from the anthology, which tapped a wellspring of creativity in him. For the next decade, all his works—from little songs with piano accompaniment to immense symphonies—were intricately intertwined with his passion for the Arnim and Brentano anthology. He turned songs into symphony movements and symphonic writing into song accompaniments. So often did he cross the border between the "little" genre of the song and the "large" genre of the symphony that it is sometimes hard to tell from the musical sketches exactly what he was working on. Because the Second, Third, and Fourth symphonies draw so much of their substance from these poems and their musical settings, they are often referred to as the "*Wunderhorn*" symphonies.

During the summer of 1893, on vacation at Steinbach, Mahler returned to the Second Symphony while also composing a number of new *Wunderhorn* songs. He completed a voice-and-piano draft of *Des Antonius von Padua Fischpredigt* ("*St. Anthony of Padua's Sermon to the Fishes*") on July 8. The full score followed on August 1—but by

then he had already turned the song into a purely orchestral scherzo, the score of which had been completed on July 16. The scherzo ended up as the third movement of his symphony. By July 19 Mahler had set another *Wunderhorn* poem, *Urlicht* ("Primeval Light"), for voice and orchestra. He was not at first certain whether the song should stand by itself, but in the end it became the fourth movement of the Second Symphony.

At this point Mahler found himself in a quandary: how to bring the symphony to a convincing conclusion. Unless he discovered a solution, the musically unrelated middle movements would be too different from the weighty *Todtenfeier*, too light in character to fit in the same work. And he knew he had to create a finale of sufficient weight to balance the huge opening movement. If he were able to find such a finale, the middle movements could function as intentional points of relaxation in the mighty scale of the whole. He abandoned a few desultory sketches made in the summer of 1893, despairing that he was only finding themes in 3/4 time when he wanted to write a finale in 4/4.

He found his solution unexpectedly at a memorial service for his superior in Hamburg, Hans von Bülow. Bülow was famous both as conductor and pianist. For many years he had been intensely active with the "music of the future," the works of Liszt (his father-in-law) and Wagner, whose *Tristan* and *Meistersinger* he had conducted



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at their premieres. But by the time he met Mahler, Bülow was no longer sympathetic to the latest musical trends. He greatly admired Mahler's conducting, but he himself refused to program any of the orchestral *Wunderhorn* songs, insisting that he could make no sense of them. And when Mahler played through some of the still unfinished Second Symphony for him, Bülow covered his ears and declared that it had surpassed all acceptable bounds of dissonance. How ironic, then, that it was through the death of this musician so antipathetic to his work that Mahler found the key to his conclusion.

Bülow died in Cairo on January 12, 1894; a memorial service was held in Hamburg on March 29. Mahler's close friend, the Czech composer Josef Bohuslav Foerster, was also present. Foerster lost sight of Mahler in the crush of people at the service, but he was strangely moved by the effect of a chorus of children singing a resurrection hymn to a text of Friedrich Klopstock, "*Auferstehen, ja auferstehen.*" He described what happened next as follows:

> I did not find Mahler. But that afternoon I could not restrain my restlessness, and hurried to him as if to obey a command. I opened the door and saw him sitting at his writing-desk, his head lowered and his hand holding a pen over some manuscript paper. I remained standing in the doorway. Mahler turned to me and said: "Dear friend, I have it."
>
> I understood. As if illuminated by a mysterious power I answered:
> "*Auferstehen, ja auferstehen wirst du nach kurzem Schlaf...*"
>
> Mahler looked at me with an expression of extreme surprise. I had guessed the secret he had as yet entrusted to no human soul: Klopstock's poem, which that morning we had heard from the mouths of children, was to be the basis for the closing movement of the Second Symphony.

Mahler's pent-up eagerness to compose his massive finale was suddenly released in the realization that Death (the theme of the first movement) could only be followed appropriately by Resurrection (a subject naturally enough stressed at Bülow's memorial service). The service not only offered an image for the symphony's close but also a text that could give wings to the music—Friedrich Klopstock's resurrection hymn. (Actually Mahler ended up adapting the text so freely that, after the first two stanzas, it is basically his own work.) From this point he saw his way to the completion of the symphony. By June 29 he wrote to a friend, "This is to announce the happy arrival of a strong and healthy last movement of the 2nd. Father and child are faring appropriately in the circumstances; the latter is not yet out of danger." By July 10 he was writing to another friend, "The sketches are complete down to the smallest detail and I am just on the point of writing out the score. It is a *bold* piece, of extremely powerful construction. The final climax is colossal!" And on July 25 a letter announced the completion of the work with Mahler's satisfied assessment: "It is the most significant thing I have done up till now."

Mahler decided to organize and conduct the first complete performance himself. Oddly enough, Richard Strauss had already led a performance of the first three movements before Mahler had found his ending; one wonders what sense an audience could have made of such an unlikely torso. In the days of rehearsing that preceded the premiere (Berlin, December 13, 1895), Mahler's enthusiasm grew steadily. On the 10th, after all of the elements finally came together for a first reading of the finale, he wrote to his mistress, soprano Anna von Mildenburg, "Yesterday, for the first time, everything turned to sound. All was far beyond my hopes. The performers were so transported and enthusiastic that they themselves found the appropriate expression... Such grandeur and power have never been attained before."

Yet to the public, Mahler's name still meant nothing. None of his works had achieved substantial success, and a few performances had been outright catastrophes. As a result, ticket sales were extremely bad, and most of the tickets had to be given away to musicians or conservatory students. To make matters more difficult, Mahler had been suffering from a headache from the moment of his arrival in Berlin, and on the day of the performance it turned into an incapacitating migraine. Bruno

Walter recalled that when the composer ascended the podium, he was deathly pale and had to pause to overcome his dizziness before beginning. But once the performance was underway, he felt gradually more in control. The music gripped the audience more powerfully as movement succeeded movement. The reaction at the end was overwhelming—and this from an audience that included such important musical figures as the composer Engelbert Humperdinck and the conductors Arthur Nikisch and Felix Weingartner, not to mention the young Bruno Walter, who found his calling as a conductor and as a lifelong devotee to Mahler that evening.

As we have seen, Mahler composed the first movement of the Second Symphony hard on the heels of the First, as if they were part of the same creative impulse. Indeed, Mahler remarked once that his title for the first movement, *Todtenfeier*, referred to the funeral rites of the "Titan" who was the hero of his First Symphony. As late as 1901, Mahler wrote out an extensive descriptive program for the symphony in which he explained the character of the Allegro maestoso as a recollection of the "life, struggles, passions, and aspirations" of a "well-loved person" while standing by his coffin. The question that keeps intruding, says Mahler, is "What now? What is this life—and this death? Do we have an existence beyond it? Is all this only a confused dream,

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or do life and death have a meaning?—And we must answer this question if we are to live on."

With or without programmatic aid, the first movement is overwhelming in vibrancy and variety. For all its novel form and content, it still makes obeisance to the traditions of nineteenth-century music. The opening key of C minor cannot fail to recall Beethoven's Fifth, and the stormy character of the first ideas conjures up Siegmund's arrival at Hunding's house in the opening of Wagner's *Die Walküre.* But the wonder of this opening is the range of ideas that Mahler develops, all in C minor, all redolent of the funeral march. Magically contrasted with this is a bright theme of utter simplicity in E major, a theme that no one but Mahler could have conceived. Its upward-striving character (reticent at first) is a foreshadowing of the "Resurrection" theme of the finale. The material is exposed at considerable length, in two stages (corresponding in principle to the old repeated exposition in the classical symphony, though Mahler's "repeat" is in fact a continuous and varied development). The many tiny thematic ideas that are created as offshoots of the march rhythm are intertwined in an elaborate and extended development during the course of which the horns sing out a hymnlike melody that begins with the first four notes of the "*Dies irae*" from the *Requiem* service. But the recapitulation avoids resolving the questions raised by the movement; both of the principal ideas recur in the same keys in which we first heard them (C minor and E major respectively), so that the consolation of the major-key theme seems to arrive from another world entirely before being driven aside by a dark and mysterious C minor coda.

In the score, Mahler asks for a five-minute pause between the first and second movements, a request motivated in part, no doubt, because what follows is so different in character. The next three movements, all much shorter and to some extent lighter, function as intermezzi. Mahler described the Andante as "a happy moment from the life of his beloved departed one." In style it is a *Ländler,* an Austrian folk dance in 3/4 time, relaxed and bucolic, yet with an extraordinary finish and precision.

The third movement, related to the *Wunderhorn* song about St. Anthony of Padua's sermon to the fishes, is a witty and sardonic scherzo. In the song version, the text tells of the saint coming to a stream and assembling the fishes for a sermon on the thoughtlessness of their lives; they listen carefully and then, when the sermon is finished, go on just as before. But one need not know the poem: the harshly acid orchestration and downward-sinking whirling of the melodic line are unsettling in a movement that starts out as if it will be a rather straightforward and lighthearted dance.

After the scherzo slithers heartlessly and chromatically to its conclusion, we suddenly hear a human voice and feel a surge of warmth. It is an unforgettable moment, marked by a solemnity reinforced by the chorale-like harmonization. The poem itself is at once naive and profound. Mahler constructs his setting to highlight the words "I am from God and would return to God" with a musical phrase that is later worked into the finale. The voice dies away in Mahler's favorite rising arch, expressing a sublime and tranquil confidence scarcely heard heretofore.

The serene ending of the fourth movement is shattered by a horrendous orchestral outburst. The reference to Beethoven's Ninth Symphony (the last movement of which begins with what German writers have been pleased to call a "fanfare of terror") is unmistakable. There follows a complex and very operatic orchestral passage—we should remember that Mahler was intimately acquainted, from the conductor's podium, with the world of opera and its larger-than-life gestures. Offstage horn calls build to elaborate fanfares. If the dead are to be called to judgment through a musical call to attention, it will be one like this, which seems to fill the entire universe. It leads to a gigantic march of wild, even vulgar, character, yielding eventually to a section of incredible stillness and unreality. Offstage brass instruments ("at the greatest possible distance," says the score) utter the definitive summons. As the sound of fanfares dies away, there occurs the most breathtaking moment of the entire symphony: unheralded and unexpected, the chorus begins singing very softly, the words of Klopstock's resurrection hymn: "Rise again, yes, you will rise again, my dust, after brief rest." The

dead of all mankind seem to be stirring in answer to the summons. During the symphony's premiere, the audience actually gasped at the moment of the choral entrance.

From this moment the music gradually becomes confident and affirmative. Mahler follows Klopstock's poem closely at first, but from the entrance of the alto solo ("*O glaube, mein Herz*"—"Believe, my heart, you were not born in vain") the text is Mahler's own. It is tempting to read into it a double meaning: the evident religious sentiment derived from Klopstock as well as the composer's own assertion that, in spite of setbacks and failures, his music will live ("You have not lived and suffered in vain"). The ringing choral finale moves to E-flat, relative major of the opening C minor, utterly casting aside the torments and doubts of the funeral march for a confident declaration of the utmost brilliance—a major point of arrival in Mahler's own personal voyage of self-discovery.

—S.L.

Urlicht

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht ich im Himmel sein!

Da kam ich auf einen breiten Weg,
Da kam ein Engelein und wollt mich abweisen.
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

— from *Des Knaben Wunderhorn* (*The Boy's Magic Horn*)

Primal Light

O little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
Much rather would I be in Heaven!

Then I came onto a broad way,
And an angel came and wanted to turn me away.
But no, I would not let myself be turned away!
I am from God and would return to God!
Dear God will give me a light,
Will light me to eternal, blissful life!

Auferstehung

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
Wird der dich rief dir geben!

Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

— *Friedrich Gottlieb Klopstock*

Resurrection

Rise again, yes, you will rise again,
My dust, after brief rest!
Immortal life! Immortal life
Will He who called you grant you!

To bloom again you were sown!
The Lord of the Harvest goes
And gathers sheaves,
Us, who died!

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, Dein, ja Dein, was du gesehnt!
Dein, was du geliebt,
Was du gestritten!

O glaube:
Du wards nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muss
vergehen!
Was vergangen,
auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
Werd' ich entschweben
Zum Licht, zu dem kein Aug'
gedrungen!
Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n
wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

—Gustav Mahler

O believe, my heart, but believe:
Nothing will be lost to you!
Yours is what you longed for,
Yours what you loved,
What you fought for!

O believe:
You were not born in vain!
You have not lived in vain, nor suffered!

What has come into being must
perish,
What has perished must rise
again!
Cease from trembling!
Prepare to live!

O Pain, piercer of all things,
From you I have been wrested!
O Death, conqueror of all things,
Now you are conquered!
With wings I won for myself,
In love's ardent struggle,
I shall fly upwards
To that light to which no eye has
penetrated!
I shall die so as to live!

Rise again, yes, you will rise
again,
My heart, in the twinkling of an eye!
What you have conquered
Will bear you to God!

ARTISTS



In the early 1970s, **Dmitri Pokrovsky** was a student of conducting at Moscow's Gnessin Pedagogical Institute of Music. Frustrated with the current musical scene, he wanted to discover something fresh and different that would break the old patterns and rules. This he found in a remote village in Russia, embedded within the oldest of traditions. In the strange sound made by a group of five old women singing, he heard songs passed down from generation to generation for thousands of years—Russian folk songs that were extraordinary, complicated, dense in form, and unknown in towns and cities. Now in its third decade, the **Pokrovsky Ensemble** was founded in 1973. Since then the group's "living library" has grown to encompass more than 2,000 songs, including medieval Russian village music, religious music of the country's old and new faiths, and modern works of Soviet composers. In order to know the essence of the village music, members of the ensemble became part of the village, observing and participating in the villagers' relationships, rituals, life, nature, and music, gathering a wealth of knowledge which the ensemble now shares through its performances. Wearing traditional Russian village garb and performing on ancient instruments, Pokrovsky and his troupe bring the authentic folklore of Russia back to life. Some of their lively recreations of village dances and pagan rituals are more than 2,000 years old. Since its founding, the ensemble has been featured on the Paul Winter Consort's 1988 "Earthbeat" tour, in Boston's "Making Music Together" festival, and at both the Russian and American White Houses. The troupe has toured the United States, Germany, Austria, Switzerland, Finland, Poland, Japan, Bulgaria, and the former Soviet Union. Featured in more than two dozen films, the ensemble appears regularly on Russian television. Their recordings include "Faces of Russia" on the Trikont label, "Wild Field" on the Virgin label, and Stravinsky's *Les Noces* on Nonesuch.

Dmitri Pokrovsky has lectured at the Smithsonian Institute, Princeton University, and the Omega Institute. Besides directing his ensemble, he has written numerous film scores and has been an active music director in Soviet theater. In 1988 Mikhail Gorbachev honored Mr. Pokrovsky with the Government Award, the Soviet Union's highest recognition for artistic excellence, testifying not just to his scholarship and musical talent, but to the vitality with which he and his ensemble have revived traditional Russian culture and customs.



The 1995-96 season marks American conductor **Hugh Wolff**'s fourth as music director of the Saint Paul Chamber Orchestra. In addition to concerts with that ensemble at home and on tour, his recording contract with Teldec Classics has brought the release of fourteen recordings in the past four seasons. Their newest disc, for EMI/Virgin Classics, is a first-ever recording of guitar concertos by Lukas Foss, Joseph Schwantner, and John Corigliano. This past June Mr. Wolff was appointed chief conductor of the Frankfurt Radio Symphony Orchestra, beginning with the 1997-98 season. Mr. Wolff was unanimously selected the Exxon/Arts Endowment Conductor of the National Symphony in the 1979-80 season; the following season he made his Carnegie Hall debut leading the National Symphony with his mentor, Mstislav Rostropovich, as soloist, and made his professional operatic debut with Washington Opera. In 1982 he became associate conductor of the National Symphony, holding that post until his appointment as music director of the New Jersey Symphony. He was music director of the Northeastern Pennsylvania Philharmonic from 1981 to 1986 and has also served as artistic director and principal American conductor of the American Russian Youth Orchestra. Born in 1953 in Paris to American parents, Mr. Wolff studied piano with Leon Fleisher and composition with George Crumb, and majored in music composition at Harvard, studying with Leon Kirchner and Leonard Shure. He was a Fellow at the Paris Conservatoire for a year; was one of two musicians chosen to receive the first Seaver/NEA Conductor's Award in 1985; and in 1989 received the Peabody Conservatory's "Young Maestro" award for outstanding achievement by young alumni. He made his Boston Symphony debut at Tanglewood in 1988 and appeared with the orchestra most recently in November 1991 leading subscription concerts at Symphony Hall.



Acclaimed for his solo recitals, orchestral engagements, and rapidly growing catalogue of recordings, pianist **Yefim Bronfman** was born in Tashkent, in the Soviet Union, in 1958. He emigrated to Israel with his family in 1973, making his international debut two years later with Zubin Mehta and the Montreal Symphony. He made his New York Philharmonic debut in May 1978, his Washington recital debut in March 1981 at the Kennedy Center, and his New York recital debut in January 1982 at the 92nd Street Y. Mr. Bronfman studied in Israel with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at Juilliard, Marlboro, and the Curtis Institute, with Rudolf Firkušny, Leon Fleisher, and Rudolf Serkin. He became an American citizen in July 1989. In 1991 he gave a series of joint recitals in Russia with Isaac Stern, marking his first public performances there since his emigration to Israel. That same year he received the prestigious Avery Fisher Prize. A devoted chamber musician, he has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, and with the Chamber Music Society of Lincoln Center. Mr. Bronfman is an exclusive Sony Classical recording artist. His releases include Prokofiev sonatas, the five Prokofiev piano concertos, Rachmaninoff's Second and Third concertos, the Tchaikovsky and Arensky piano trios with Cho-Liang Lin and Gary Hoffman, and a recital album featuring Mussorgsky's *Pictures at an Exhibition.* Mr. Bronfman made his BSO debut at Symphony Hall in January 1989 and appeared with the orchestra most recently in 1991 at Tanglewood.



Tenor **Vinson Cole** has been internationally acclaimed for his performances on the operatic stage, with leading symphony orchestras, and in recital. Born in Kansas City, Missouri, Mr. Cole began studying voice at nine, attended the Philadelphia Musical Academy on full scholarship, and continued his studies at the Curtis Institute with Margaret Harshaw. In 1976 he won the National Award in Chicago's prestigious WGN "Auditions of the Air." The following year he received the first-prize Weyerhauser Award at the Metropolitan Opera National Auditions and grants from the Rockefeller Foundation. This past season Mr. Cole joined Seiji Ozawa and the Boston Symphony Orchestra for Berlioz performances in Boston, New York, Hong Kong, and Japan, including the *Messe solennelle, Roméo et Juliette, Les Nuits d'été,* and *Requiem,* having previously recorded the latter work with Mr. Ozawa, the orchestra, and the Tanglewood Festival Chorus for RCA Victor Red Seal. Last September he appeared with Seiji Ozawa at the Saito Kinen Festival in Japan, in performances of Verdi's *Requiem.* Highlights of recent seasons have included recitals in New York, Salzburg, and Paris, his Berlin Opera debut in Gluck's *Alceste,* and numerous PBS television appearances, including a Christmas concert at the White House and the Mostly Mozart Festival's opening concert in 1990. Mr. Cole made his professional operatic debut in 1976 with San Francisco Spring Opera and appeared with New York City Opera from 1979 to 1982. He made his Boston Symphony debut at Tanglewood in 1982, his Salzburg Festival debut at Herbert von Karajan's invitation in 1983, and his Metropolitan Opera debut in 1987.



Named "Instrumentalist of the Year" for 1994 by *Musical America,* pianist/conductor/teacher **Leon Fleisher** gave his first public recital at six. On hearing him three years later, Artur Schnabel broke a long-standing rule against teaching children, becoming Fleisher's mentor and close friend for ten years. In 1944, at sixteen, Mr. Fleisher made his New York Philharmonic debut under Pierre Monteux with Brahms's D minor piano concerto (the same work he played for his Boston Symphony debut in January 1954, also under Monteux). In 1952 he became the first American ever to win any major European music competition, at the Queen Elisabeth of Belgium International Competition. He received a Ford Foundation grant in 1959 and for six years appeared in recital and with leading orchestras worldwide, also collaborating with George Szell and the Cleveland Orchestra in a series of concerto recordings still considered definitive. Then, midway through the 1964-65 season, an ailment later diagnosed as "repetitive stress syndrome" crippled his right hand, following which he eventually readjusted to a new career, mastering the left-hand keyboard literature and also forging a reputation as a conductor, holding posts with the Annapolis Symphony and the Baltimore Symphony, and

appearing as a guest conductor throughout the world. In 1982 Mr. Fleisher performed Franck's *Symphonic Variations* with the Baltimore Symphony in a performance televised by PBS. Just recently he has turned again to the two-handed piano literature, playing Mozart's A major concerto, K.414, with the Theatre Chamber Players of Washington, D.C. (which he founded in 1967) and with the Cleveland Orchestra. The holder since 1959 of the Andrew W. Mellon Chair at the Peabody Conservatory of Music in Baltimore, Mr. Fleisher has been artistic director of the Tanglewood Music Center since 1986 and also serves on the faculties of Toronto's Royal Conservatory of Music and New York's Manhattan College of Music. His recent recordings include a recital album of left-hand piano music, and Ravel's Concerto for the Left Hand, Britten's *Diversions*, and Prokofiev's Piano Concerto No. 4 with Seiji Ozawa and the Boston Symphony Orchestra.



Considered a leading interpreter of Mozart and Strauss, and hailed also for her Lieder performances, soprano **Barbara Bonney** began her career as a student at the Salzburg Mozarteum, where she concentrated almost entirely on Lieder and language study until she was recommended on short notice for an audition at the opera in Darmstadt. There, over the next four years, she built a repertoire including forty roles, among them several with which she is increasingly identified: Sophie in *Der Rosenkavalier*, Susanna in *Le nozze di Figaro*, and Pamina in *Die Zauberflöte*. Forthcoming engagements include *Figaro* and *Rosenkavalier* at the Royal Opera House and Vienna State Opera, *Falstaff* at the Metropolitan Opera, *Carmen* in Brussels, *Idomeneo* in Madrid, and orchestral collaborations with Riccardo Muti in Vienna and Amsterdam. Ms. Bonney's recordings range from Handel's *Acis and Galatea* and Haydn's *Die Schöpfung* to Kurt Weill's *Street Scene* and duets with Michael Crawford. Performances preserved on video include *Der Rosenkavalier*, *Falstaff*, *Ariadne auf Naxos*, and *Die Zauberflöte*. Ms. Bonney made her BSO debut in January 1993. She made her Tanglewood debut in the 1993 Leonard Bernstein Memorial Concert as soloist under Seiji Ozawa's direction in Mahler's Fourth Symphony, which she also sang with the BSO in Madrid, Vienna, and Munich in December that year. In addition to her Tanglewood performances this summer with both the Boston Symphony and Tanglewood Music Center orchestras, and in recital, Ms. Bonney is a guest faculty member at the Tanglewood Music Center.
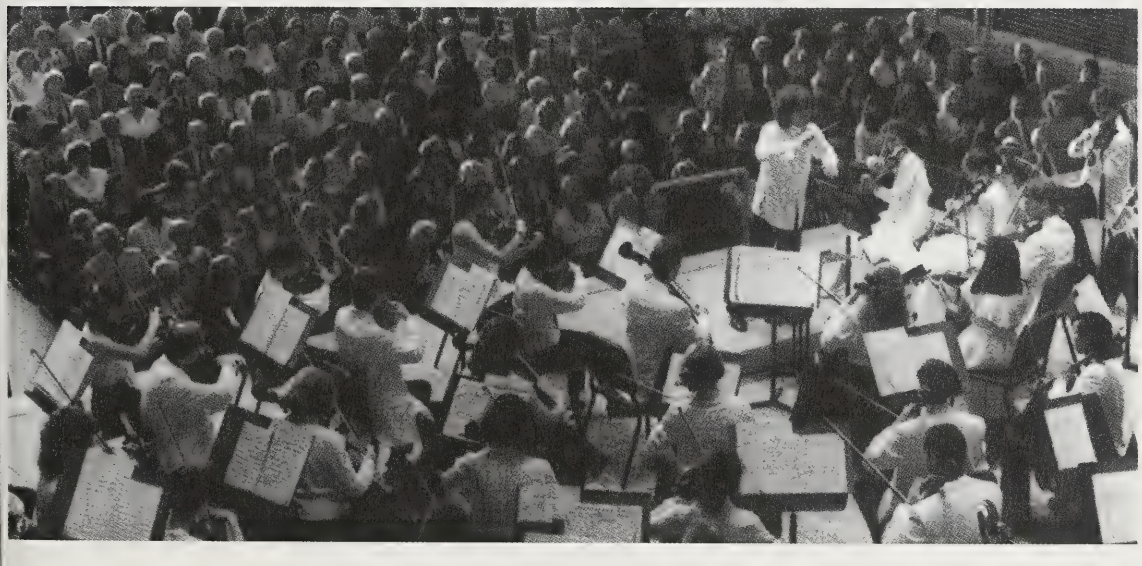


Mezzo-soprano **Florence Quivar** is a regular guest with the world's leading orchestras, music festivals, and opera companies. Recent European engagements have included Berlioz's *La Mort de Cléopâtre* at the Berlin Festival, Dalila in Saint-Saëns' *Samson et Dalila* with Flemish Opera, Mahler's *Das Lied von der Erde* at the Monnaie in Brussels, and Azucena in *Il trovatore* with the Hamburg Staatsoper. At the Metropolitan Opera she has portrayed Mother Marie in Poulenc's *Dialogues of the Carmelites*, Jocasta in *Oedipus Rex*, Isabella in *L'italiana in Algeri*, Fidès in *Le Prophète*, La Zia Principessa in *Suor Angelica*, Serena in the company's first production of *Porgy and Bess*, and Ulrica in a telecast of *Un ballo in maschera*. International tours and festival appearances have taken her throughout Europe and to Japan. Among her many recordings are "Ride On, King Jesus," a solo album of spirituals for Angel/EMI; Verdi's *Luisa Miller* and Stravinsky's *Oedipus Rex* under James Levine; Mahler's Eighth Symphony with Seiji Ozawa and the Boston Symphony; the Verdi *Requiem* with Sir Colin Davis; *Porgy and Bess* with Lorin Maazel and the Cleveland Orchestra; and Handel's *Messiah*. A native of Philadelphia, Florence Quivar is a graduate of the Philadelphia Academy of Music, a former member of the Juilliard Opera Theater, and a winner of the National Opera Institute Award, the Baltimore Lyric Opera Competition, and the Marian Anderson Vocal Competition. She made her Boston Symphony debut in December 1976; her most recent BSO appearance was as soloist in Brahms's *Alto Rhapsody* and Beethoven's Ninth in the orchestra's closing Tanglewood concert last summer. She returns for the BSO's final Tanglewood concert of this summer as a soloist in Verdi's *Requiem* at the end of August.



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the **Tanglewood Festival Chorus** marked its twenty-fifth anniversary in April 1995 and celebrates that anniversary this summer. This past December, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of Berlioz's *Requiem, Roméo et Juliette,* the "Royal Hunt and Storm" from *Les Troyens,* and, in its Asian premiere, the *Messe solennelle.* Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, and such prominent guest conductors as Bernard Haitink, Marek Janowski, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchaikovsky's *Pique Dame* and Berlioz's *Requiem,* on RCA Victor Red Seal; Strauss's *Elektra,* Mahler's Second, Third, and Eighth symphonies, and Schoenberg's *Gurrelieder,* on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream,* on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, **John Oliver** is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver recently recorded an album with the John Oliver Chorale for Koch International, including three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai,* Martin Amlin's *Time's Caravan,* and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shin Yu-kai Chorus, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Festival. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.



Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Carol Amaya
Annette Anfinrud
Michele M. Bergonzi
Sarah S. Brannen
Jennifer E. Brown
Susan Cavalieri
Jane Circle Morfill
Lorenzee Cole
Patricia Cox
Sarah Dorfman Daniello
Christine P. Duquette
Ann M. Dwelley
Suzy Glazer
Martha R. Golub
Isabel M. Gray
Lillian M. Grayton
Catherine Hatfield
Anne Keaney
Holly MacEwen Krafka
Nancy Kurtz
Marlene Luciano-Perez
Livia Racz
Miranda Roberts
Charlotte C. Russell
Melanie W. Salisbury
Lydia Sandon
Suzanne Schwing
S. Lynn Shane
Joan P. Sherman
Annelise Skovmand
Mary Beth Stevens
Patricia J. Stewart
Sarah J. Telford
Jennifer Wehr

Mezzo-sopranos
Samantha J. Adams
Maisy Bennett
Betty B. Blume
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Celebrating the Tanglewood Festival Chorus' First Quarter-Century

In January 1970, the management of the Boston Symphony Orchestra asked John Oliver, then a young choral director at MIT, to create a new chorus. Oliver had recently graduated from the New England Conservatory and was already making a name for himself in the Boston area with the Framingham Choral Society. The BSO wanted a standing choral ensemble, one that aimed at the highest possible level of technical skill and musicianship, for regular appearances with the Boston Symphony at Tanglewood. For many years the BSO had performed regularly in Symphony Hall with the New England Conservatory Chorus, the Chorus Pro Musica, or the Harvard Glee Club and Radcliffe Choral Society, but there was no comparable ensemble in the Berkshires to provide solid vocal support for the great choral masterpieces that figured in Tanglewood programs. Thus, since the new chorus was first imagined as a summertime ensemble, it was dubbed the Tanglewood Festival Chorus.

But even before the 1970 Tanglewood season arrived, the TFC had already made its virgin appearance with the orchestra—and what an appearance! John Oliver and his singers were asked to participate in a Symphony Hall performance that April 11 of Beethoven's Ninth Symphony under the direction of Leonard Bernstein, the closing concert of a week-long series marking the 200th anniversary of the composer's birth. By the mid-'70s the chorus was no longer primarily a summer ensemble; membership now meant a year-round commitment. To date, over the last twenty-five years, hundreds of highly skilled volunteer singers have devoted a large portion of their lives to making extraordinary music with this ensemble. One chorus manager calculated that a singer who took part in every rehearsal and every performance during a given calendar year would have spent the equivalent of four months' worth of forty-hour work-weeks in service to the Boston Symphony Orchestra—and all without pay (though travel and lodging expenses are provided by the orchestra).

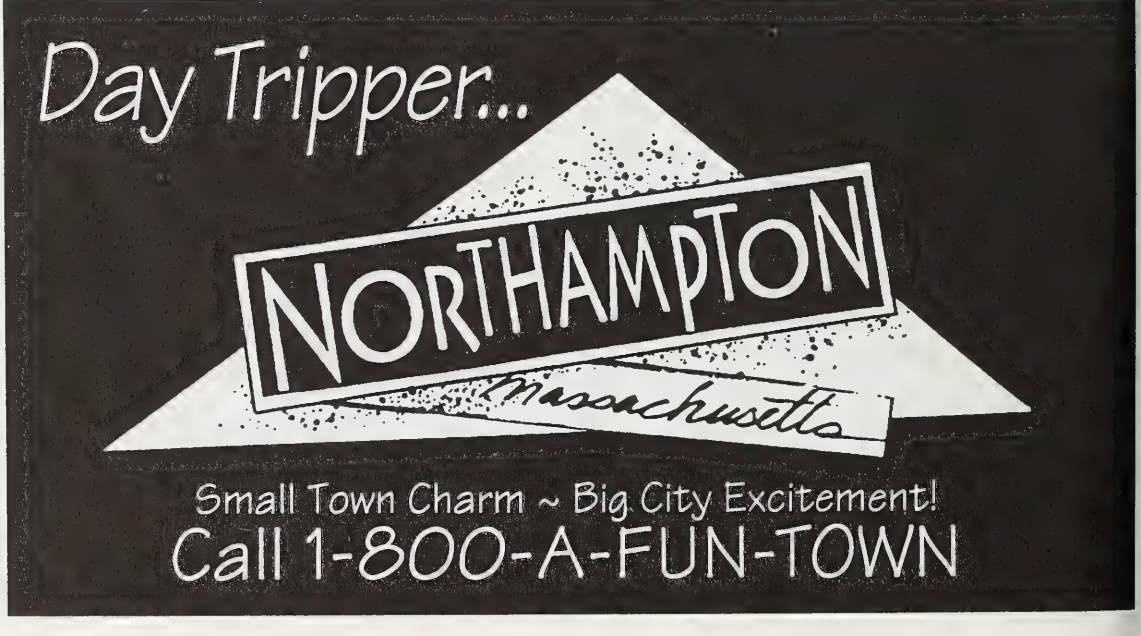
The Tanglewood Festival Chorus has earned an enviable reputation as one of the world's great symphony choruses, renowned for its power, energy, musicianship, beauty of tone, and stylistic flexibility. It has proved capable of handling the most diverse musical challenges, from the Baroque era to brand-new scores. The lion's share of the credit for this acclaim goes to the man who has led the TFC from its founding. John Oliver chooses each and every singer after extensive auditions during which he fills out, for each person auditioning, a detailed card with information about the individual's range, tone, and basic vocal quality, pitch



sense, ability to pronounce the principal foreign languages employed in the choral repertoire, enunciation, and sight-reading. Periodically all singers are required to re-audition, with the result that the chorus has steadily increased in its technical ability and vocal splendor.

During these twenty-five years, the Tanglewood Festival Chorus has naturally performed most often in Boston and at Tanglewood, but it has also made frequent appearances with the BSO at Carnegie Hall, and has become known worldwide through its many recordings with the orchestra, including major choral works by Beethoven, Berlioz, Brahms, Debussy, Fauré, Mahler, Poulenc, and Schoenberg, as well as two operas: Tchaikovsky's *Pique Dame* and Strauss's *Elektra.* As part of the Boston Symphony's centennial commissioning program, Sir Michael Tippett and Donald Martino both wrote major pieces for the chorus. Jacob Druckman has also written for the ensemble, and Leon Kirchner is at work on a large score as part of the latest series of BSO commissions. The chorus has also been invited to make recordings on its own—including a distinguished recording of unaccompanied choral works by contemporary American composers, and another of challenging and little-known music by Luigi Dallapiccola and Kurt Weill. In December 1994, the Tanglewood Festival Chorus joined the orchestra for the first time on a foreign tour to Hong Kong and Japan, where audiences were astonished to see the chorus sing from memory and to notice that, for most pieces, the singers do not stand in block sections of sopranos, altos, tenors, and basses, but "hashed" into a thorough mix, which yields a more even blend and requires greater independence of musicianship on the part of each singer.

During the 1995 Tanglewood season, the Boston Symphony Orchestra features the Tanglewood Festival Chorus in many of the TFC's "greatest hits"—such major works as Orff's *Carmina burana,* the Berlioz *Requiem,* Mahler's *Resurrection* Symphony, and Verdi's *Requiem,* all of which the ensemble has performed many times—as well as other smaller choral works, both with the orchestra and *a cappella.* In doing so, the BSO salutes the Tanglewood Festival Chorus and founding conductor John Oliver for their twenty-five years of artistic achievement, and looks forward confidently to the next quarter-century.



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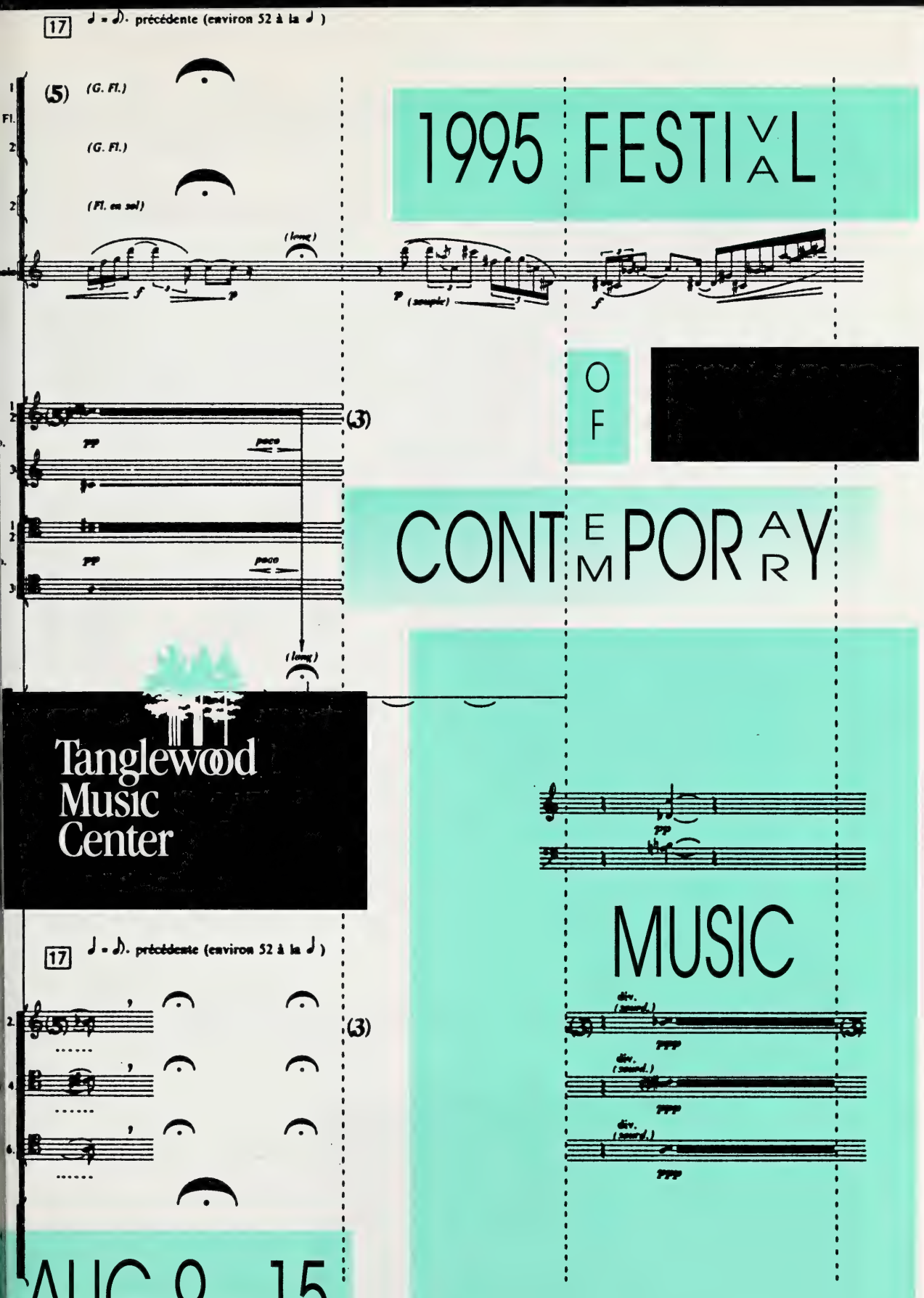
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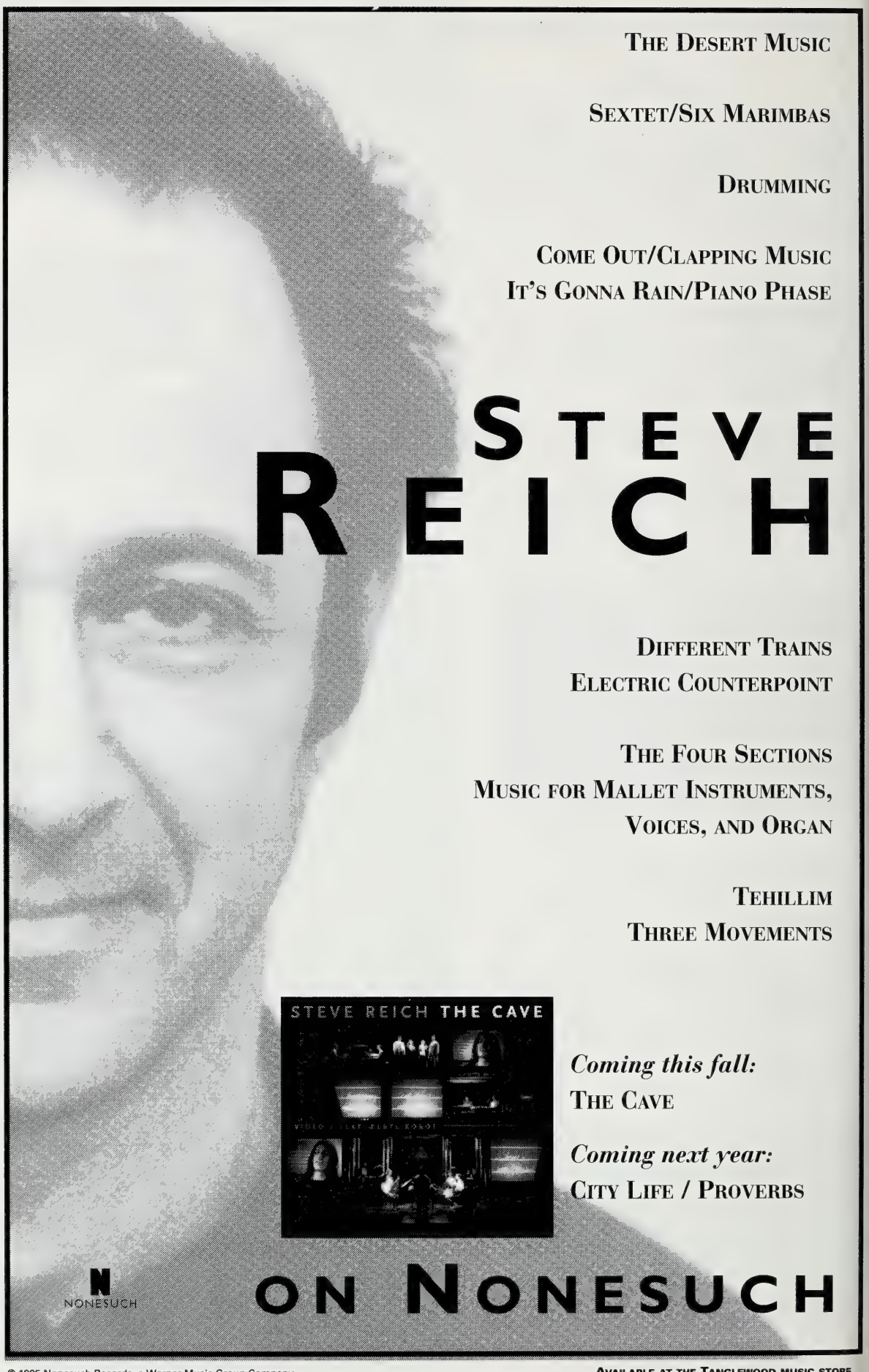
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1995 Festival of Contemporary Music

■ As we approach the turn of the century, views on both the musical past and musical present are changing in a striking way. The simplicity and purported self-evidence in the 1960s and '70s of looking at musical history as a logical developmental progression has now proved to be at least very one-sided. The ambition of approaching music with a universal language comparable to the language of tonality has failed; no longer is distinguishing between "musically correct" and "musically incorrect," or believing in one musical truth, in any way helpful to understanding the complexity and variety of the music of our century. The programs of the 1995 Festival of Contemporary Music at Tanglewood reflect this versatility by emphasizing composers with an independent and in some cases radical voice, composers who hardly belong to any school of musical thought, but who have developed their own language in a highly individual way.

In this respect the presence of Henri Dutilleux as composer-in-residence at Tanglewood this year is of great significance. Dutilleux's development as a composer after the Second World War was always at the sideline of what one was supposed to consider "official" music history. His independence enabled him to develop a new approach to the orchestra, resulting in some major works in which links with (French) tradition are balanced with a most original treatment of orchestral timbres. The three works included in this year's Festival give a very clear sense of Dutilleux's independent development as a composer. The Second Symphony, *Le Double* (1959), commissioned by the Koussevitzky Music Foundation to celebrate the 75th anniversary of the Boston Symphony Orchestra and dedicated to the memory of Serge and Natalie Koussevitzky, explores an unusual layout, deploying the orchestra together with an ensemble of twelve instrumental soloists to form its "double." *Timbres, Espace, Mouvement ou La Nuit étoilée*, commissioned by the National Symphony of Washington, D.C., and Mstislav Rostropovich, and inspired by the extraordinary painting of Vincent Van Gogh, deals with nocturnal darkness and light as captured in the colors of an orchestra without violins and violas. Finally, *Mystère de l'Instant* for twenty-four solo strings, cimbalom, and percussion, commissioned by and dedicated to Paul Sacher, shows in its original use of instrumental timbres Dutilleux's never-failing ear for the mysterious and the magic.

Another important feature of the 1995 Festival is the appearance of Steve Reich and his musicians in the annual Fromm Concert at Tanglewood, opening this year's Festival with a program including older pieces based on the principle of repetitive phasing (as in *Drumming* and *Piano Phase*) and more recent ones, like *Different Trains*, in which Reich develops a remarkable use of speech as part of the compositional process. This is also the case, in a much lighter fashion, in his latest piece, *City Life*, commissioned and premiered by several European ensembles this year and being given its first American performance by Tanglewood Music Center Fellows.

No fewer than four generations of American composers are represented in the first Tanglewood Music Center Orchestra program. These range from the explosive *Sun-treader* of Carl Ruggles, a true American original, and celebrations of Gunther Schuller's 70th birthday (with his Pulitzer Prize-winning, latest orchestral piece, *Of Reminiscences and Reflections*) and George Perle's 80th birthday (his captivating, lyrical Adagio for orchestra), to the brilliant, Grawemeyer Award-winning Violin Concerto of John Adams (with the BSO's assistant concertmaster Laura Park as soloist) to the new orchestral work by Jason Uechi commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Fund.

The latest string quartet of Ralph Shapey and the first string quartet of Chris Theofanidis (the latter commissioned by the Fromm Foundation) are included on the August 14 program along with Jacob Druckman's bright *Come Round* and Harrison Birtwistle's beautiful settings of poems by Paul Celan. During his visit at Tanglewood last summer, Oliver Knussen was writing out the very special present he composed for the twentieth anniversary of the Schoenberg Ensemble; this was later presented in combination with the instrumentation of his little "music box piece" as *Two Organa*. These appear on the same program as Ligeti's hilarious *Mysteries of the Macabre* (a version for trumpet solo and ensemble of a coloratura aria

from his opera *Le Gran Macabre*); music by three English composers—Colin Matthews, Knussen, and George Benjamin—written for the Purcell year, 1995, marking the 300th anniversary of Purcell's death; the Korean composer Isang Yun's *Distanzen*, a remarkable exploration of space utilizing a highly personal mixture of Asian and European timbres; and the relentless world of Galina Ustvolskaya's Octet. Living as a hermit in St. Petersburg, Ustvolskaya ("the woman with the hammer," as she was called by musicologist Elmer Schönberger) has been working in complete isolation for more than forty-five years at her uncompromising and granite-like oeuvre, with considerable influence on other Russian composers, above all her former teacher Shostakovich, who even quoted a theme of hers in his Eighth Quartet and *Michelangelo Songs*.

A search for an almost innocent purity can be heard in *Lonely Child* by Canadian composer Claude Vivier, who developed in the years before his untimely death in 1983 a highly personal musical language based essentially on melody, and influenced both by his extensive traveling in the Far East and his studies with Karlheinz Stockhausen. On the same program, *Eclips* by Klaas de Vries, one of the leading composers in Holland today, offers a view inspired by the extraordinary music of Scriabin's *Vers La Flamme*; this resulted from a request by the Schoenberg Ensemble to several Russian and Dutch composers who were asked to reflect on the visionary world of Scriabin's last works.

Following many rejected attempts, and a slow, even laborious development as a composer, György Kurtág has succeeded since the '70s in creating a strictly individual musical idiom that makes him one of the most striking musical personalities in Europe today. This idiom is almost literally the world of the unheard, even when Kurtág refers to composers of the past with whom he has a strong and special relation, notably Bartók and Webern. The astonishing world of Kurtág's *Samuel Beckett: What is the Word?*—written for the Hungarian actress Ildiko Monyók, who lost her capacity for speech in a serious car accident—is based on a collective stammering, the singers and instrumentalists being placed on the balconies surrounding the audience with the speaking voice supported by a pianino in the center.

Kurtág's short but still monumental piece for large orchestra, *Stele*—premiered last year by Claudio Abbado and the Gustav Mahler Youth Orchestra—will be part of the 1995 Festival's closing concert, together with Messiaen's exquisite *Un Sourire* (written for the bicentennial of Mozart's death and given its American premiere by the Boston Symphony in 1992), Dutilleux's *Timbres, Espace, Mouvement*, and, finally, Sofia Gubaidulina's large symphony in twelve parts, *Stimmen verstummen*. It can hardly be coincidental that some of today's most personal musical statements are coming from Eastern Europe, the high percentage of spirituality and meaning reflecting the totally different backgrounds and sometimes extremely difficult circumstances in which the music finds its origin. Gubaidulina's symphony is an example of this spiritual and meaningful world, and at the same time an almost architectural structure in sound in which the even-numbered parts develop in an increasingly elaborate way to a huge climax, while the odd-numbered parts slowly diminish into a complete silence (the "Silenced Voices" of the title) which is only "beaten" by the conductor, communicating to the orchestra the rhythm and proportions of the entire composition. This almost metaphysical concept of silence surpassing sound links Gubaidulina's symphony to the music of Kurtág.

Trying to conquer all these musical worlds demands the greatest skill and commitment from all the musicians involved, and would be impossible without the tremendous support of the TMC's staff and faculty. I would like to express my gratitude to them all, in particular Leon Fleisher, Gilbert Kalish, Robert Spano, Dan Gustin, and Richard Ortner, with a special "bravo" to Jim Whitaker, Carol Woodworth, and the TMC stage crew. Last but definitely not least I would like to thank Stefan Asbury for his indefatigable efforts both in setting up the Prelude Concerts of music by Fellowship Composers, and in preparing and conducting an important part of the 1995 Festival's repertoire.

Reinbert de Leeuw
Festival Director

1995 Festival of Contemporary Music

Wednesday, August 9, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

The Fromm Concert at Tanglewood

STEVE REICH AND MUSICIANS
BOB BECKER, RUSS HARTENBERGER, GARRY KVISTAD,
STEVE REICH, JAMES PREISS, percussion
NURIT TILLES, EDMUND NIEMANN, piano
MARK STEWART, guitar
ELIZABETH LIM, TODD REYNOLDS, violin
LOIS MARTIN, viola
JEANNE LEBLANC, cello

STEVE REICH
(b.1936)

Drumming Part I (1971)

Electric Counterpoint (1987)

Sextet (1985)

INTERMISSION

Piano Phase (1967)

Different Trains (1988)

The Fromm Music Foundation at Harvard University, founded by the unique patron and great Maecenas of contemporary music, the late Paul Fromm, is now forty-two years of age and has been located at Harvard University for more than twenty years. Since the 1950s, the Fromm Foundation has commissioned nearly 250 new compositions and their performances, and has sponsored hundreds of new music concerts and concert series, among them Tanglewood's Festival of Contemporary Music, the annual "Fromm Week" at Aspen, and the Fromm Concert Series at Harvard University, to name only a few. In 1992-93 the Paul Fromm Composer-in-Residence program at the American Academy in Rome was founded, a cooperation with other foundations was inaugurated to institute a series of new music concerts in major American cities, and the annual Fromm Concert and Paul Fromm Award for Composition at Tanglewood were established. In the 1994-95 season, in addition to continuing its other activities, the Foundation awarded nine new commissions.

The Tanglewood Music Center is grateful to the Fromm Music Foundation for its continuing support of the Festival of Contemporary Music.

Baldwin piano

1995 Festival of Contemporary Music

Thursday, August 10, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD MUSIC CENTER ORCHESTRA
REINBERT DE LEEUW, ROBERT SPANO, and
STEFAN ASBURY, conductors
LAURA PARK, violin

CARL RUGGLES
(1876-1971)

Sun-treader (1932)

ROBERT SPANO, conductor

JASON UECHI
(b.1968)

Darkness Resound (1994-95)
(world premiere; commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Fund)

ROBERT SPANO, conductor

INTERMISSION

JOHN ADAMS
(b.1947)

Violin Concerto (1993)

I.
II. Chaconne: Body through which the dream flows
III. Toccare

LAURA PARK, violin
STEFAN ASBURY, conductor

INTERMISSION

GEORGE PERLE
(b.1915)

Adagio (1992)
(performed in honor of the composer's 80th birthday)

REINBERT DE LEEUW, conductor

GUNTHER SCHULLER
(b.1925)

Of Reminiscences and Reflections (1993)
(performed in honor of the composer's 70th birthday)

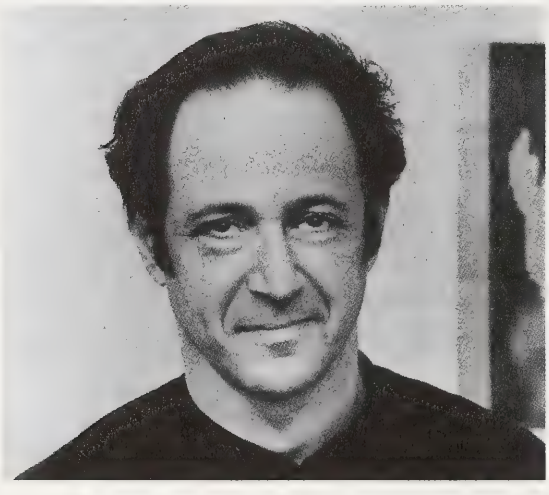
Maestoso
Allegro
Moderato
Scherzando

REINBERT DE LEEUW, conductor

Baldwin piano

Boosey & Hawkes/Hendon Music salutes

Steve Reich



Tanglewood Festival of Contemporary Music, 1995

City Life: U.S. Premiere, August 12

Commissioned by the Ensemble InterContemporain (Paris), the Ensemble Modern (Frankfurt), and the London Sinfonietta

2.2.2.0—0.0.0.0—2pft.2sampling keyboards—perc(3)—1.1.1.0
Duration: 24'

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HENDON MUSIC
BOOSEY & HAWKES

1995 Festival of Contemporary Music

Saturday, August 12, at 2 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

A half-hour Prelude Concert beginning at 1 p.m. will feature music by Tanglewood Music Center Composition Fellows and others.

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

"A PURCELL GARLAND" (1995) (American premiere)

COLIN MATTHEWS (b.1946) — Fantasia 13
OLIVER KNUSSEN (b.1952) — Fantasia upon one note
GEORGE BENJAMIN (b.1960) — Fantasia 7

ELISE KUDER, violin
JASON McCOMB, cello
CHRISTOPHER ZELLO, clarinet
STEWART GOODYEAR, piano

STEVE REICH (b.1936) — City Life (1994) (American premiere)

REINBERT DE LEEUW, conductor

BRIEF INTERMISSION

ISANG YUN (b.1917) — Distanzen (1988)

REINBERT DE LEEUW, conductor

GALINA USTVOLSKAYA (b.1919) — Octet (1950)

BRIEF INTERMISSION

OLIVER KNUSSEN (b.1952) — Two Organa (1994) (American premiere)

Notre Dame des Jouets
Organum to honor the 20th anniversary of the Schoenberg Ensemble

REINBERT DE LEEUW, conductor

Program continues...

GYÖRGY LIGETI
(b.1923)

Mysteries of the Macabre (1991)
(arranged by Elgar Howarth)

KEVIN FINAMORE, trumpet
STEFAN ASBURY, conductor

Baldwin piano

The 1995 Festival of Contemporary Music continues tonight at 8:30 p.m. in the Koussevitzky Music Shed with the Boston Symphony Orchestra's performance under André Previn's direction of Henri Dutilleux's Symphony No. 2, *Le Double* (1959).

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1995 Festival of Contemporary Music

Sunday, August 13, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

A half-hour Prelude Concert beginning at 7:30 p.m. will feature music by Tanglewood Music Center Composition Fellows and others.

FELLOWS OF THE TANGLEWOOD MUSIC CENTER
REINBERT DE LEEUW and ROBERT SPANO, conductors

HENRI DUTILLEUX
(b.1916)

Mystère de l'Instant (1989)

Appels
Échos
Prisms
Espaces lontains
Litanies
Choral
Rumeurs
Soliloques
Métamorphoses (sur le nom SACHER)
Embrasement

ROBERT SPANO, conductor

CLAUDE VIVIER
(1948-1983)

Lonely Child (1980)

SARI GRUBER, soprano
REINBERT DE LEEUW, conductor

INTERMISSION

ALEXANDER SCRIABIN
(1872-1915)

Vers la Flamme, Opus 72 (1914)

KLAAS DE VRIES
(b.1944)

Eclips (Hommage à Alexandre Scriabin) (1992)

CLAUDIO MARTINEZ-MEHNER, piano
REINBERT DE LEEUW, conductor

GYÖRGY KURTÁG
(b.1926)

Samuel Beckett: What is the Word?, Opus 30/b (1993)

MELODY RACINE, Récitant
LISA GRAF, soprano
SUZANNE LOERCH, mezzo-soprano
MATTHEW DI BATTISTA, tenor
SCOTT HOGSED, baritone
PAUL GUTTRY, bass
CHRISTOPH MUELLER, pianino
REINBERT DE LEEUW, conductor

Baldwin piano

1995 Festival of Contemporary Music

Monday, August 14, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

A half-hour Prelude Concert beginning at 7:30 p.m. will feature music by Tanglewood Music Center Composition Fellows and others.

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

CHRIS THEOFANIDIS
(b.1968)

Ariel Ascending, for string quartet (1995)
(world premiere; commissioned by the Tanglewood Music Center and the Fromm Foundation)

I. Gliding effortlessly
II. Fleeting; delicate
III. Exuberant; brilliant

HENSCHEL QUARTET
CHRISTOPH HENSCHEL, violin
MARKUS HENSCHEL, violin
MONIKA HENSCHEL, viola
MATHIAS BEYER, cello

JACOB DRUCKMAN
(b.1928)

Come Round (1992)

EVANGELINE PETERS, violin
LOUISE DUBIN, cello
CHRISTINA JENNINGS, flute
GARY GORCZYCA, clarinet
EDWARD ATKATZ, percussion
BERNADETTE BALKUS, piano
STEFAN ASBURY, conductor

INTERMISSION

HARRISON BIRTWISTLE
(b.1934)

Three Settings of Paul Celan

White and Light (1989)
Night (1992)
Tenebrae (1992)

CAMILLE KOWASH, soprano
CHARLES NOBLE, viola
ALEXANDER EZERMAN, cello
SIOBHAN KELLEHER, double bass
CHRISTOPHER ZELLO, clarinet
JOSHUA RANZ, clarinet
STEFAN ASBURY, conductor

Program continues...

RALPH SHAPEY
(b.1921)

String Quartet No. 8 (1993)

I. Maestoso; Six Fantasies
II. Scherzando
III. Bel canto; Tender, misterioso

ARIANNA QUARTET
SARAH THORNBLADE, violin
REBECCA RHEE, violin
MAHOKO EGUCHI, viola
KURT BALDWIN, cello

1995 Festival of Contemporary Music

Tuesday, August 15, at 8:30 p.m.
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD MUSIC CENTER ORCHESTRA
REINBERT DE LEEUW, conductor

OLIVIER MESSIAEN
(1908-1992)

Un Sourire (1989)

GYÖRGY KURTÁG
(b.1926)

Stele, Opus 33 (1994)
(revised 1995; American premiere)

HENRI DUTILLEUX
(b.1916)

Timbres, Espace, Mouvement
ou La Nuit étoilée (1978)

INTERMISSION

SOFIA GUBAIDULINA
(b.1931)

Stimmen verstummen, Symphony
in 12 parts (1986)

Baldwin piano

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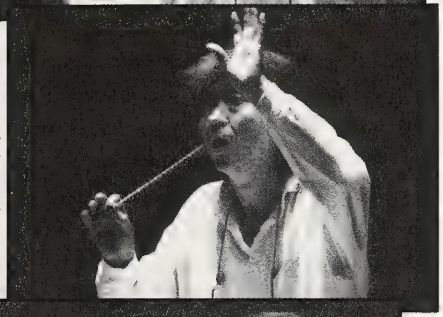
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Prelude Concert

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FENWICK SMITH, flute
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JULIE VAVERKA, clarinet
RICHARD RANTI, bassoon
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JUDITH GORDON, piano

HAAS — Wind Quintet, Opus 10
I. Preludio. Andante, ma vivace
II. Preghiera. Misterioso e triste
III. Ballo eccentrico
IV. Epilogo

DUTILLEUX — Sonatine for flute and piano

MOZART — Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, K.452
Largo—Allegro moderato
Larghetto
Rondó. Allegretto

Baldwin piano

Week 6

Notes

Pavel Haas (1899-1944) is one of the group of artists whose lives were tragically ended by Hitler's insane hatred of Jews. A native of Brno, he pursued advanced study with that city's greatest musical son, Leoš Janáček, at the Brno Conservatory from 1920 to 1922. The influence of Slavic and Moravian folk song is as evident in Haas's work as it is in his teacher's. He composed seven incidental scores for theatrical productions, three film scores, three string quartets (the second calling for a jazz band,

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ad lib.!), a woodwind quintet, a number of works for solo voice or chorus and instruments, and an opera entitled *The Charlatan*, first performed in Brno in 1938. He responded to the Nazi occupation of Czechoslovakia in 1939, as Czech composers have so many times to foreign invaders, by composing works into which he embedded the ancient Czech hymn to St. Wenceslas and the traditional Hussite hymn "*Ye warriors of God*" (Bedřich Smetana, Joseph Suk, and Karel Husa are others who used these melodies for patriotic purposes). A symphony was left incomplete at the time of his arrest by the Nazis in 1941. He continued to compose in the three years that remained to him, though certainly some of what he wrote then is lost.

The Wind Quintet, Opus 10, was composed in 1929 and first performed on March 24, 1930, by the Moravian Woodwind Quintet in Brno. It shows clearly the influence of Haas's teacher Janáček (revealed in the flowing melodic figures redolent of Moravian folk song), and also of Stravinsky in the spareness and crispness of its rhythmic character. The four movements are all lyrical in character, predominantly in minor modes, though with plenty of textural and expressive variety. The main theme of the Preludio is in 9/8 time, clearly projected as such in the oboe, which carries the melody, but intriguingly contradicted with offbeat figures in the accompanying parts. The second movement, *Preghiera* ("Prayer"), evokes Hebrew cantillation with its repeated, decorated falls of a minor third. The *Ballo eccentrico* is a lively scherzo movement that has picked up some rhythmic and melodic tricks from the world of jazz. The Epilogue alternates lyrical fragments with grandiose gestures, ending with a brilliant splash of energy.

* * * * *

Though one of the most respected of contemporary composers—and the composer-in-residence at Tanglewood this summer—**Henri Dutilleux** (b.1916) remains relatively little-known. He is a careful, fastidious worker, never eager to rush the completion of a piece, and he has destroyed a number of his earlier compositions that, to his mind, too strongly reflected the youthful influence of Ravel in particular. Thus, oddly enough for a composer approaching fourscore years of age, his reputation is based almost entirely on a handful of pieces composed since the Second World War: the piano sonata of 1947, two symphonies (1950 and 1958-59, the second commissioned by the BSO for its 75th anniversary), the orchestral work *Métaboles* (one of his best-known pieces), a cello concerto, a violin concerto, and, increasingly in recent years, chamber compositions. Dutilleux has never fit into any of the pigeonholes of contemporary composition, has never been part of a "school."

His Sonatine for flute and piano might well have become one of the works that he discarded, since he said, in a lengthy interview later published in book form, that "It is no longer really my music." He composed the piece in 1943, a difficult time for the young composer not only on account of the normal problems of finding one's own way creatively, but also because of the German occupation of Paris, which stultified creative endeavors. Dutilleux spent most of the war years giving lessons, writing functional music to be played in restaurants, and serving as the accompaniment pianist for the chorus of the Opéra. Among the pieces he wrote during that time was a series of works for various solo instruments designed to be used as set-pieces in competitions at the Paris Conservatoire, this at the request of the director Claude Delvincourt, who wanted the young musicians in his charge to confront the challenges of new musical techniques along with their more traditional studies. His *pièces de concours* include works for flute, oboe, bassoon, and trombone. Of these, the flute sonatina has established itself as a repertory work, particularly in the United States, where it has enjoyed a substantial number of recordings.

* * * * *

Wolfgang Amadè Mozart wrote his quintet for piano and winds, K.452, during the most successful period of his life, the heady six weeks in early 1784 when he appeared

in twenty concerts, presenting new works right and left. Most of the works surrounding the K.452 quintet—K.449, 450, 451, 453, and 456—were piano concertos. The brilliance and display required in the piano concerto left unmistakable traces in the keyboard writing of the chamber work, but Mozart nonetheless achieves a truly extraordinary balance among the instruments, respecting the special strengths and weaknesses of each, so that all take part fully in an ensemble that was both original and unusual.

Mozart completed the quintet on March 30, 1784, and performed it only two days later. We do not know the names of the four wind players who performed with him, but it is safe to assume that they were superb musicians who somehow happened to be available at just this time, suggesting the unique instrumentation of the piece. The composer was justifiably proud of the result. He wrote to his father on April 10 that it was "the best work I have ever composed." The quintet certainly also had an effect on the young Beethoven, who, in 1796-97, tried his hand at a piece with the identical scoring (Opus 16). But Mozart's work remains unsurpassed in its freshness and endless variety. No composer has ever surpassed him in his understanding of the possibilities of the wind instruments, alone or in combination; and he was, of course, one of the greatest pianists of his day. Each player in turn is given his moment of prominence with material beautifully conceived for the technique of the instrument; but it is in the ever-changing patterns of ensemble groupings that Mozart astonishes and delights us. The piano tends to lead the witty and urbane dialogue of the opening movement, introducing the winds one by one, but it moves more to the background in the slow movement, providing accompaniment for the wind solos and ensemble groupings. The final spirited rondo culminates in a brilliant written-out "*cadenza a tempo*" for all five players, capping off this concerto-like piece that nonetheless never exceeds the bounds of chamber music.

—Notes by Steven Ledbetter

ARTISTS

A member of the BSO since 1978, flutist **Fenwick Smith** has also performed on Baroque flute with Boston's leading early music ensembles and was for thirteen years a member of the contemporary music ensemble Boston Musica Viva. An avid chamber music performer, he is a member of the Boston Chamber Music Society and the Mélisande Trio. His annual Jordan Hall recitals have become a regular feature of Boston's concert calendar. Two compact discs reflect his solo activities: one features works of Arthur Foote and Aaron Copland, the other music of the French Impressionist composer Charles Koechlin. A native of Medford, Mr. Smith graduated from the Eastman School of Music and spent three years in West Berlin, studying with James Galway and playing in the Berlin Symphony Orchestra. He now teaches at the New England Conservatory and the Tanglewood Music Center, of which he is an alumnus.

Keisuke Wakao joined the Boston Symphony Orchestra as assistant principal oboist in the fall of 1990; he had previously been a member of the New World Symphony since its inaugural season. A native of Tokyo, Mr. Wakao received his performance diploma from the Manhattan School of Music, where he served on the faculty following his graduation in 1987. He performed with the New Japan Philharmonic under Seiji Ozawa in 1985 and made his concert debut performing Mozart's Oboe Concerto with the Tokyo Symphony Orchestra under Kazuyoshi Akiyama in the summer of 1989. Mr. Wakao studied with Joseph Robinson, principal oboist of the New York Philharmonic, with whom he gave a joint recital in Tokyo in 1984. While a Fellow at the Tanglewood Music Center in 1984 and 1987 he studied with Alfred Genovese and Ralph Gomberg. A finalist in the 1988 Lucarelli International Oboe Competition at Carnegie Hall, Mr. Wakao started the Keisuke Wakao Oboe Camp in Tokyo in 1988. He is currently on the faculty of the New England Conservatory of Music.

A former member of the Oklahoma City Symphony, **Julie Vaverka** is principal clarinet of the Pro Arte Chamber Orchestra of Boston and a member of the Springfield and New Hampshire

symphony orchestras. She is also a member of the Boston Wind Octet, together with six BSO members and oboist Barbara LaFitte. A former student of the late Harold Wright, Ms. Vaverka is a faculty member at Wellesley College and at the New England Conservatory of Music. A frequent substitute player with the Boston Symphony Orchestra, she plays with the orchestra during both the Symphony Hall and Tanglewood seasons, as well as on tour, including the BSO's tour this past December to Hong Kong and Japan.

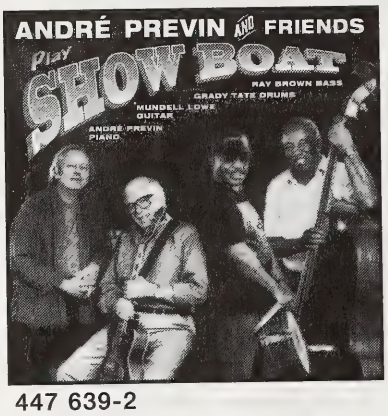
Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season; he is also principal bassoonist of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At the age of nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.

Originally from West Orange, New Jersey, and now living in Lincoln, **Jonathan Menkis** received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento Symphony Orchestra as its associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the Boston Symphony Orchestra's horn section in 1984. Mr. Menkis has been a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. An occasional soloist in the Boston area and a frequent performer of chamber music, he is on the faculty of the New England Conservatory of Music and was previously on the faculty of the Boston Conservatory.

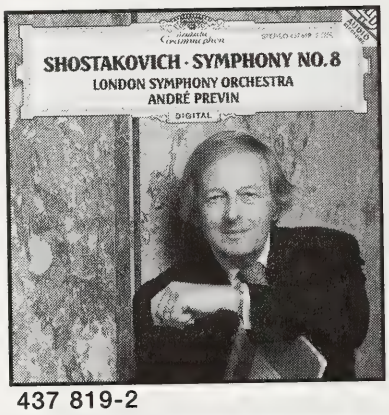
Pianist **Judith Gordon** gave her New York recital debut on the Metropolitan Museum of Art's "Introductions" series. She has concertized extensively in this country and abroad, both as soloist and with such outstanding performers as the Diaz Trio, Yo-Yo Ma, violist Marcus Thompson, and soprano Lisa Saffer. An avid performer of contemporary music, Ms. Gordon has premiered and recorded works by many composers and is a member of Essential Music, a percussion-based ensemble in New York. A graduate of the New England Conservatory, she received fellowships to the Tanglewood Music Center for three summers and has appeared in such festivals as Marlboro, Mendocino, Spoleto USA, and San Miguel de Allende. This past June Ms. Gordon participated in the Rockport Festival and also made her Boston Pops debut under the direction of Keith Lockhart.



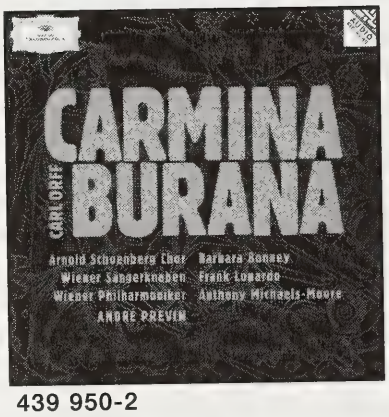
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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Friday, August 11, at 8:30

ANDRÉ PREVIN conducting

SHOSTAKOVICH — Violin Concerto No. 1, Opus 77[99]
- Nocturne
- Scherzo
- Passacaglia
- Burlesque

TAMARA SMIRNOVA

INTERMISSION

RACHMANINOFF — Symphony No. 2 in E minor, Opus 27
- Largo—Allegro moderato
- Allegro molto
- Adagio
- Allegro vivace

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NOTES

Dmitri Shostakovich
Violin Concerto No. 1, Opus 77[99]

Dmitri Dmitriyevich Shostakovich was born in St. Petersburg (now Leningrad) on September 25, 1906, and died in Moscow on August 9, 1975. The Violin Concerto No. 1 was composed (as Opus 77) in 1947-48, but political difficulties deferred the premiere. Only after some revision, it seems, and renumbering as Opus 99, was the work performed, on October 29 and 30, 1955, with the Leningrad Philharmonic under the direction of Yevgeny Mravinsky; the soloist was the concerto's dedicatee, David Oistrakh. Oistraikh also gave the American premiere, during his first visit to this country, on December 29 of the same year, with the New York Philharmonic under the direction of Dimitri Mitropoulos. Erich Leinsdorf led the first BSO performances of this concerto in November 1964, with Leonid Kogan as soloist. The present performance is the BSO's first of this work at Tanglewood. In addition to the solo violin, the score calls for two flutes and piccolo (doubling third flute), two oboes and English horn (doubling third oboe), two clarinets and bass clarinet (doubling third clarinet), two bassoons and contrabassoon, four horns, tuba, timpani, tam-tam, xylophone, celesta, two harps, and strings.

Few composers were so affected by external political events in the course of their life's work as Dmitri Shostakovich. After producing his first symphony at the age of nineteen, Shostakovich was widely recognized as the most brilliant talent to appear in Soviet Russia. But his career was repeatedly sidetracked by the particular demands of the Soviet state for music that was accessible to the masses, avoided "decadent" Western trends, and—wherever possible—glorified Russia and the Soviet political system. Stalin himself, though no musician, tried to assure that major musical works were composed to "suitable" texts, emphasized positive emotions, and bore congratulatory dedications to Stalin himself or his principal cohorts.

Already in the mid-1930s Shostakovich went through a difficult, even dangerous time when his opera *Lady Macbeth of Mtsensk* was viciously attacked in *Pravda* as "more noise than music," and he withdrew the premiere of his difficult and elaborate Fourth Symphony (which was not heard for decades) for fear that it would get him into still greater trouble. According to his recently published memoirs, he lived from that time on in the continual fear of death, never knowing when Stalin's instability might result in his arrest or worse.

Though the Fifth Symphony restored Shostakovich to a position of prestige in the Soviet musical firmament, he found that his symphonies were too frequently analyzed by party hacks for their "significance"—signs of adherence to Soviet views or of

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slipping into westernisms. The worst time came shortly after the war, when a party resolution of 1948 condemned most of the prominent Russian composers—particularly Shostakovich—for "formalistic distortions and anti-democratic tendencies alien to the Soviet people"—though, ironically, he was at precisely that time frequently chosen to represent Russian music in the West, since he was, along with Prokofiev, the most prominent of current Russian composers.

The denunciation of 1948 forced certain concessions on Shostakovich. For one thing, he gave up the composition of symphonies entirely until after Stalin's death in 1953. He concentrated instead on the composition of film scores and vocal music; these were in a more accessible musical style, and their texts virtually guaranteed that they were properly "interpreted." Many of the films were tales of Russian heroism in the recently ended war, and bore titles like "Encounter at the Elbe" and "The Fall of Berlin." The scores were so tuneful, in fact, that they contributed a number of popular songs to the Russian repertory.

But already at the time of the party denunciation, Shostakovich had completed his first violin concerto, then labeled Opus 77. But the score was, he judged, not attuned to the temper of the times, too abstract, not sufficiently affirmative in style, to be given out for performance. So he withheld the work for a number of years and finally let it be heard only in 1955, at which time he listed it as Opus 99. Shostakovich apparently revised the concerto to some degree, though he himself made contradictory claims about it, preferring the earlier opus number in 1965, but by 1973 claiming that it was work of the later period. Still later he returned to his preference for the original numbering. Since no manuscript of the early version is known it is impossible to judge to what degree the piece was actually revised.

The death of Stalin brought about a gradual liberalization which first showed itself in the Tenth Symphony, a work that contains some of Shostakovich's finest music. Only after that work had been accepted—despite heated debate—by the Soviet Composers Union did Shostakovich bring out the Violin Concerto, one of his most original works. Yet the Violin Concerto was at first threatened with oblivion, simply because none of the leaders of the Composers Union dared to make any significant comments about it, and until they did no musicologist or critic was willing to accept the responsibility of saying anything favorable. Finally, in July 1956, David Oistrakh himself stepped into the breach with a daring article in "*Sov'etskaya Muzyka*" ("Soviet Music"), condemning the strange silence that greeted the new work on the part of leaders of the Composers Union. Having accepted the dedication of the score and lived with the work long enough to learn it and to prepare a magnificent performance (which he twice recorded), Oistrakh was fully committed to the piece, and the fact that he published his views in the leading musical journal lent considerable weight to his opinion. Oistrakh noted that the concerto, which avoids easy crowd-pleasing techniques, needs to be lived with in order for performer or listener to grasp the full depth of its message. His comments helped keep the work from slipping into an undeserved oblivion; all in all, he found it to be innovative.

Shostakovich's orchestra completely omits the heavier brass instruments and is thus unusually transparent, highlighting the soloist at every turn. During much of the work the soloist is playing in ensembles of chamber-music size. The four movements are arranged in a slow-fast-slow-fast pattern, unusual for concertos, with characteristic titles (Nocturne, Scherzo, Passacaglia, and Burlesque) giving a clear idea of the character of each (though Oistrakh felt that "Burlesque" was not quite right for the finale, in which he found the mood of a brightly-colored Russian folk festival). Throughout the concerto the soloist is required to play virtually without pause (often in double-stops) and must carry the entire burden of responsibility in the lengthy and very difficult cadenza—substantial enough almost to be regarded as a separate movement in its own right—linking the third and forth movements. The work is a tribute to the technique, expressive skill, and sheer concentration of the great violinist for whom it was written.

The original opus number places the Violin Concerto between Shostakovich's Ninth and Tenth symphonies; this is entirely appropriate, because the concerto seems to share some of the characteristics of both works—the Ninth's earthy exuberance in its finale, and the Tenth's depth and seriousness in the slow movements. Boris Schwarz has remarked that there are thematic relationships between the concerto and the Tenth—a remarkable fact, given the five years of strain and external pressure that came between them.

The opening Nocturne avoids all the traditional first-movement clichés of the violin concerto genre. It is moderately slow, contemplative in its lyricism, and delicate in its scoring. The stately tread of the strings in the dotted rhythms of the opening bars reappears at several points throughout the movement, offset by the graceful lyric flow of running eighth-notes soon introduced in the bassoon and picked up by other instruments. No rhetorical outbursts intrude on the pensive course of the movement, the principal change of character coming with the introduction of triplet figures near the middle.

The scherzo is a sparkling dance movement in which the soloist plays almost throughout with chamber-sized groupings of woodwind instruments. Near the end of the 3/8 section that makes up the main part of the movement, Shostakovich introduces a melodic figure played *fortissimo* in octaves on the solo violin and consisting of the notes D-sharp, E, C-sharp, B. This is almost the same figure—one half-step higher—that appears throughout the Tenth Symphony, spelled to indicate the composer's initials (D.SCH. = D, E-flat, C, B in German notation). The full orchestra plays a rough-hewn 2/4 middle section that Boris Schwarz likens to a Jewish folk dance (a natural enough connection, since Shostakovich wrote the concerto at the same time that he was composing his set of *Jewish Folk Poetry*). As this viogorous section dies away, the opening 3/8 material returns, though it now builds beyond chamber size to close the movement with the full orchestra, following a brief recollection of the middle section.

The sombre formality of the passacaglia, built on a stately repeating bass pattern, was one of Shostakovich's favored techniques. In the concerto, the third movement



presents the bass line *fortissimo* in cellos and double basses, while the horns play a countermelody in octaves. The theme moves to tuba and bassoon for a second statement, *piano,* under woodwind chords before the violin enters with a melody of keening lamentation to accompany the third statement in the strings. As the repeated passacaglia statements continue, the violin moves to newer, more flowing counterpoints, while the English horn and bassoon take up the keening melody. Further repetitions take the soloist into the higher reaches and then back down for a triplet accompaniment. At the climactic statement the soloist presents the passacaglia theme, *fortissimo,* in octaves above the strings. At the end of a gradual decrescendo, the violin reiterates the opening countermelody of the horns. This proves to be the starting point of the extended and difficult cadenza, which finally issues in the finale. The last movement gives itself up totally to a rhythmic energy and brilliant color that is the closest thing in the concerto to traditional virtuosi tricks; it brings the work to an effective and satisfying close.

—Steven Ledbetter

Sergei Rachmanioff
Symphony No. 2 in E minor, Opus 27

Sergei Vassilievich Rachmaninoff was born at Semyonovo, district of Starorusky, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. Rachmaninoff composed the Symphony No. 2 between October 1906 and April 1907 and conducted the first performance on January 26, 1908, in St. Petersburg. The Philadelphia Orchestra gave the American premiere on November 26, 1909, the composer conducting. Max Fiedler gave the first Boston Symphony performances in October 1910. André Previn led the BSO's first Tanglewood performance in August 1977 (as well as the orchestra's most recent Symphony Hall performances in November 1993). Yuri Temirkanov conducted the most recent Tanglewood performance in July 1993. The work is scored for three flutes (one doubling piccolo), three oboes, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bass drum, cymbals, and strings.

By the time he came to write his Second Symphony, Rachmaninoff had become such a celebrity in Moscow—as composer, pianist, and conductor—that he found he had to "escape" in order to be able to compose without interruption. This need was made more urgent by the increasing political unrest, especially the massacre before the Winter Palace in January 1905, an anticipation of the revolution that was barely a dozen years away and that made connection with such state-run institutions as the Bolshoi Theater awkward. Disturbances continued throughout the year 1905, and though Rachmaninoff was busy seeing two new operas, *Francesca da Rimini* and *The Miserly Knight,* through their premieres in January 1906, he clearly decided that it was time to leave Russia for a while. By mid-February he had resigned from his position at the Bolshoi and left almost at once for Florence. Though he had offers of remunerative engagements to conduct the following year, the political unrest persuaded him to cancel all concert plans and take his family to Dresden for the year. There, virtually unknown to all, he could work in seclusion as a full-time composer.

He began work on a new opera, *Monna Vanna,* based on a play by Maeterlinck. It was never to be finished, partly because he interrupted himself to compose the Second Symphony, and later because the playwright had a contract with the music publisher Heugel specifying that only one composer, a certain Henri Février, could set the play to music and get permission for performances in the international opera circuit.

It is, perhaps, a miracle that Rachmaninoff ever composed a second symphony. The premiere of his first, in 1897, had been so disastrous that the twenty-four-year-old composer nearly gave up composition entirely, and only returned to his métier after

extensive counseling sessions, partly under hypnosis, with a psychiatrist in 1900. (The best-known of the reviewers at that premiere, the acid-tongued composer César Cui, had commented, "If there were a conservatory in Hell, if one of its talented students were instructed to write a program symphony on 'The Seven Plagues of Egypt,' and if he were to compose a symphony like Mr. Rachmaninoff's, then he would have fulfilled his task brilliantly and would bring delight to the inhabitants of Hell.") Nonetheless, the memories of that event were no doubt the reason that Rachmaninoff composed his new symphony in secret, not telling even his best friends in Russia until he was essentially finished and the word had leaked out in a German paper. On February 11, 1907, he added a postscript to a letter from Dresden with the confession:

> I have composed a symphony. It's true! It's only ready in rough. I finished it a month ago and immediately put it aside. It was a severe worry to me and I am not going to think about it any more. But I am mystified how the newspapers got onto it!

Rachmaninoff returned to Russia that summer, carrying with him the newly composed First Piano Sonata and the nearly finished Second Symphony. He conducted the first two performances, one in St. Petersburg, the other in Moscow. After repeating it in Warsaw he returned to Dresden, where he made the final adjustments to the score before sending it off to the publishers.

Since the First Symphony was never published in Rachmaninoff's lifetime (and was even believed to be utterly lost in the Russian Revolution until a set of orchestral parts turned up after his death), and the Third Symphony was not composed for another decade, it was the Second that became established as *the* Rachmaninoff symphony. That didn't prevent it from suffering the indignity of numerous cuts and abridgments, however, an unfortunate practice that the composer himself sometimes indulged in, thereby giving others implicit license to hack away. On occasion this



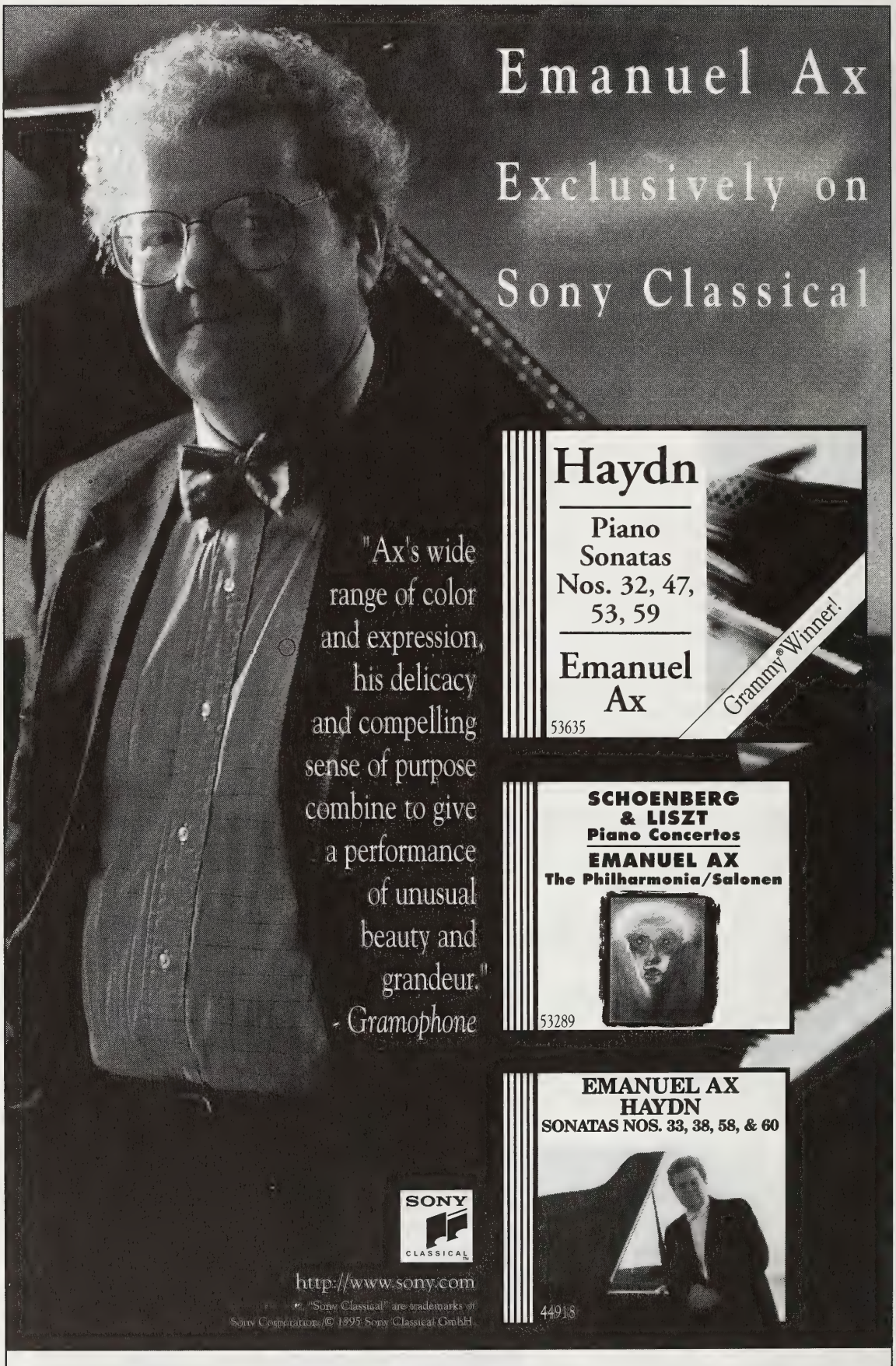
lengthy work (which runs just over an hour when played complete) has been cut drastically to as little as forty minutes! Such heartless pruning suggests that the work must be loosely constructed for the cuts even to be possible. But it is, in fact, a well-knit score that requires space for the natural growth of the composer's musical ideas. Russian music is often made up of thematic ideas in frequently repeated cells, but Rachmaninoff's repetitions are almost never literal; each one extends the musical argument in a grand and spacious progression. At the same time, the presence of a motto theme (heard in the opening measures) subtly shapes elements of every movement, binding the structure into a tightly-argued whole, despite its length. At the present performance, André Previn will lead the work uncut.

The very first phrase in the cellos and basses is the essential motto, which dominates the symphony on its surface or somewhere in the undertow. Its melodic turn is at once converted into an expressive figure in the violins in the first of many elaborations. A new one occurs in the restless Allegro that follows. The A minor scherzo movement is one of Rachmaninoff's most original in character and scoring, right from the opening horn theme, which is a rather festive march, and the violin figure that follows at once will return to open the symphony's finale. Periodically the movement softens into a lyrical stepwise melody that promises romantic involvement, but just at the right time Rachmaninoff recalls the energetic business for which the movement is intended to serve. At the end, a coda dies away into nothingness.

The romantic high point of the symphony comes in the third movement, one of the most romantic passages in the entire orchestral repertory (and all by itself a full course in lush soaring melodic sequences of the kind taken over by Hollywood for love scenes). The passion hinted at in the introductory measures will return in full force at the climax of the movement. But first the clarinet sings a tender song that hovers delicately around the dominant of the scale, constantly decorated in new ways, expanding ever onward without repetition, through the twenty-three measures of its length. The middle section of the movement is more lightly scored, with brief questions and answers tossed back and forth by the English horn and oboe against reminders in the violins of the symphony's opening motto. Now the violins begin an extended gradual climb and a long crescendo in which the full orchestra joins to a climactic statement of the romantic opening figure of the movement. This quickly collapses, though, and the motto intertwines with the romantic figure in a delicate and mysterious dialogue leading to the restatement (in the violins) of the opening clarinet song. Another romantic climax ensues, and the movement dies away in a dialogue of murmuring calm.

The finale abruptly breaks the romantic mood with a theme full of triplets rushing headlong in a carnival mood. Recollections of earlier movements are woven into this madcap chase with great subtlety, and the string choir has the opportunity to introduce (in unison) another of Rachmaninoff's great soaring, singing melodic inventions. A brief Adagio recalls the slow movement and the violin version of the opening motto before we plunge into the development section, which contains one of Rachmaninoff's greatest masterstrokes. Gradually one instrument and then another begins to play a descending scale, first in quarter-notes, then some in eighth-notes or whole notes, overlapping and piling up simultaneously in every possible rhythmic combination, making an extraordinary noise, as if someone were ringing the changes on all the bells of Moscow at once. The remainder of the movement brings a normal recapitulation and a swift coda that ends this long symphony in a truly resplendent manner.

—S.L.



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Seiji Ozawa, Music Director

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ANDRÉ PREVIN conducting

RAVEL — *Le Tombeau de Couperin*
- Prélude
- Forlane
- Menuet
- Rigaudon

DUTILLEUX — Symphony No. 2, *Le Double* (1959), for large orchestra and chamber orchestra
- Animato, ma misterioso
- Andantino sostenuto
- Allegro fuocoso—Calmato

INTERMISSION

BRAHMS — Piano Concerto No. 2 in B-flat, Opus 83
- Allegro non troppo
- Allegro appassionato
- Andante
- Allegro grazioso

EMANUEL AX

The performance of Dutilleux's Symphony No. 2, *Le Double* (1959), is part of this year's Festival of Contemporary Music at Tanglewood, sponsored by the Tanglewood Music Center and continuing through August 15. The 1995 Festival of Contemporary Music is supported by a gift from Dr. Raymond and Hannah H. Schneider.

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Baldwin piano

Emanuel Ax plays the Steinway piano.

NOTES

Maurice Ravel
Le Tombeau de Couperin

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed Le Tombeau de Couperin *as a suite in six movements for piano solo between 1914 and 1917; he orchestrated four of these movements in 1919. The orchestral suite was first performed in Paris on February 28, 1920, Rhené-Baton conducting. Pierre Monteux's Boston Symphony performances in November 1920 were the first in America. Charles Munch led the first Tanglewood performance on July 26, 1953. Robert Spano led the orchestra's most recent Tanglewood performance on July 25, 1992. The score calls for a modest orchestra consisting of two flutes, oboe, two clarinets, two bassoons, two horns, trumpet, harp, and strings.*

During the sixteenth and seventeenth centuries French poets frequently wrote short poems—or assembled collections of such poems—commemorating the death of a notable person. Such poems were called "*tombeaux*" ("tombstones"). Usually the deceased person to be so honored was of the high nobility, though occasionally the death of a great poet, like Ronsard, might generate an outpouring of literary tributes. During the seventeenth century the tombeau tradition was adopted by French composers, who wrote their works most frequently for solo lute or solo harpsichord, usually in the form of a slow, stately dance movement. A group of French composers in the late nineteenth and early twentieth centuries, concerned with recapturing some of the history of the French musical tradition, began reusing the neo-classical dance forms in their compositions. Ravel was the first to reuse the term *tombeau*, in his tribute to his great predecessor François Couperin (1668-1733), whose music shares with Ravel's own a characteristic concern for grace, elegance, and decoration.

The original piano-solo version of *Le Tombeau de Couperin* occupied Ravel for some three years, on and off, during the devastating course of World War I, which was personally shattering to him. The piano work was a *tombeau* not only to the Baroque composer Couperin but also to deceased friends—each of the six movements was dedicated to a victim of the war. The piano version contained the following sections: Prélude, Fugue, Forlane, Rigaudon, Menuet, and Toccata. When Ravel decided to orchestrate the work in 1919, he omitted the Fugue and Toccata entirely and reversed the positions of the Menuet and Rigaudon.

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The music of Ravel's *Tombeau* is not really an evocation of Couperin's own style—not even in a very extended way. Ravel simply hoped to pay tribute to the entire French musical tradition (then evidently under attack—culturally as well as militarily—from Germany). In its orchestral guise, the *Prélude*, with its running sixteenth-note figurations, makes extended demands on the articulation and breath-control of the woodwind players, especially the oboist. The *Forlane* is fetchingly graceful, delicate, and highly polished. (Oddly enough, given Ravel's evident intention of commemorating French music, the *forlane* is an old dance from Italy, not France!) Ravel was evidently especially fond of the *Menuet*, which was the last music to be seen on his music rack when he died in 1937. And the *Rigaudon*, with its brassy outbursts, brings the *Tombeau* to a cheerful and lively conclusion.

—Steven Ledbetter

Henri Dutilleux
Symphony No. 2, *Le Double* (1959), for large orchestra and chamber orchestra

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Henri Dutilleux was born in Angers, France, on January 22, 1916; he lives in Paris, but is spending this summer at Tanglewood as composer-in-residence. He composed his Symphony No. 2 for the seventy-fifth anniversary of the Boston Symphony Orchestra on a commission from the Koussevitzky Music Foundation; the score is dedicated to the memory of Serge and Natalie Koussevitzky. Charles Munch led the first performance on December 11, 1959, in Boston, followed by performances in New York and Washington, D.C. He also led the only previous Tanglewood performance of the work the following summer, on August 6, 1960, as well as repeat Symphony Hall performances in February 1963. This is the BSO's first performance since then. The score calls for a large orchestra and a chamber orchestra. The large orchestra requires two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, two horns, two trumpets, two trombones and tuba, a substantial percussion ensemble consisting of cymbals, suspended cymbal, triangle, snare drum, tam-tam, bass drum, xylophone, vibraphone, and glockenspiel, plus harp and strings. The chamber orchestra calls for one each of oboe, clarinet, bassoon, trumpet, and trombone, plus harpsichord (lightly amplified), celesta, four timpani, two violins, viola, and cello.

Though one of the most respected of contemporary composers, Henri Dutilleux, who turns eighty next January, remains relatively little-known except to those who actively follow new music. He has always been a careful, fastidious worker, never eager to rush the completion of a piece (one of his best-known pieces, *Métaboles*, was commissioned in 1957-58 but not finished until 1964), and he has destroyed a number of his earlier compositions that, to his mind, too strongly reflect the youthful influence of Ravel in particular. Until quite recently his reputation was based almost entirely on a mere half-dozen pieces composed in the quarter-century following the Second World War: the piano sonata of 1947, two symphonies (1950; 1958-59, both performed by the Boston Symphony during the Munch era, and the second commissioned by the BSO for its seventy-fifth anniversary), *Métaboles*, a ballet score entitled *Le Loup* (1953), and a *concertante* work for cello and orchestra written for Rostropovich with the poetic title "*Tout un monde lontain...*" (1968-70). But Dutilleux has continued composing vigorously, if meticulously, in the last quarter-century, and has produced a distinguished crop of newer works, including another piece for Rostropovich (*Timbres, Espace, Mouvement ou La Nuit étoilée* [1978], to be performed here Tuesday night as part of the Festival of Contemporary Music), a string quartet entitled *Ainsi la nuit* ("Thus the night") on a commission from the Koussevitzky Music Foundation (1977), and a work for large chamber ensemble, *Mystère de l'instant* ("Mystery of the instant"; composed for Paul Sacher's Collegium Musicum in Zurich, and to be performed tomorrow night in the Festival of Contemporary Music), as well as a violin concerto entitled *L'Arbre des songes* ("Tree of dreams") for Isaac Stern in 1985. And, finally, he is completing a new score for the Boston Symphony Orchestra (this was originally scheduled for last season

but postponed when illness made it impossible for the work to be finished in time).

One major reason for the average listener's relative lack of familiarity with Dutilleux is that he has never fit comfortably in any of the pigeonholes of contemporary composition, so he has been neither supported nor attacked as a member of this or that "school." He wrote his First Symphony, a work of considerable breadth and scope, at a time when French music was being "atomized" into serial elements by Boulez and his circle, who derided music that made any use of repetition, of "memory," on a large scale, as a symphony necessarily must. Indeed, "memory" is an important word in Dutilleux's vocabulary because, for him, all music must appeal to the listener's memory, whether it is in recognizing the return of a sonority, a theme, or a pivot chord previously heard that gives shape and expression to a work. And this makes his work—far more than that of many of his contemporaries—music that is perceived and enjoyed in performance, music that does not require hours of score study or tons of theory for the average music-lover. Though Dutilleux has, like all composers, created his music in the first instance to satisfy himself, he is no ivory tower musician. On the contrary, as he told *Les Nouvelles littéraires* in 1961:

> I am very sensitive to all that occurs in the world, to events, to journals, to books which make their appearance. I can enclose myself in my ivory tower to compose only when my work has become imperious, that is to say when I have chosen the form it will have. There evidently exists a form particular to each work, according to an interior evolution. The problem of forms, of structures which are far removed from prefabricated frames, preoccupies me more and more.

Charles Munch put Dutilleux on the list of composers to receive a commission for the Boston Symphony's seventy-fifth anniversary, which took place in 1956. In the 1954-55 season, Munch had conducted Dutilleux's First Symphony with great success in Boston, Washington, New York, and Philadelphia, and he clearly admired the young composer's work. The commission was offered in 1955, but Dutilleux was not

Walter H. Scott



Henri Dutilleux, this summer's composer-in-residence, leads a Tanglewood Music Center composition class

immediately free to work on the piece, and he finished it only in 1959. (It is, however, normal procedure, when a large number of commissions is extended for a particular anniversary of the orchestra, to spread the premieres over several seasons, two or three per year.) While working on the piece, the composer visited Munch at his home in Louveciennes whenever he went back to France, to show him, in fragments, what existed of the piece. When he had finished the work, as he told interviewer Claude Glayman,

> I see him again in this house at Louveciennes, indulgent in the face of my pianistic prowess [attempting to reduce a complex orchestral score to two hands only], but warm and truly encouraging to the composer. A few months later I went to Boston and was present at all the rehearsals. This was my first trip to the United States, and this period of work in the great space at Symphony Hall was very exciting, for I saw the work coming to birth little by little. It is the most thrilling moment, after one has worked on a score for a long time, to hear the piece realized at last, particularly if one has taken some risks, tried something out of the ordinary.*

The element that was particularly "out of the ordinary" for this score was the layout of the ensemble into two groups, a full orchestra at the back and a smaller, "chamber orchestra" directly in front of the conductor. The division suggests the form of the Baroque *concerto grosso,* but, as the music itself reveals, Dutilleux intended something quite different from the simple opposition of large and small groups that characterizes that three-hundred-year-old genre. He considered the two ensembles to be a kind of mirrored reflection of one another, and called his symphony "The Double." The choice of this title was inspired by a short Dostoyevski novel the composer happened to be reading at the time, though he emphasizes that the music is in no way related to Dostoyevski's fantastic tale, only to its convenient and appropriate title. Another extramusical reference was suggested to the composer during the period of the world premiere:

> At Boston I visited the Museum of Fine Arts with a great friend of Munch's, Mme. Henriette Hirschmann. Munch being too busy with rehearsals, it was she who revealed to me the city and its museum. When we found ourselves before the famous Gauguin triptych "*Where did we come from? Where are we? Where are we going?*" she made this observation to me: "It's strange, but I thought of this canvas while listening to your symphony." Her remark seemed to be very perceptive, for there is a sort of musical question mark at the end of each of the three movements, all the clearer since I changed the end of the last movement. The [original] last chord created a feeling of appeasement rather foreign to the sense of the work, and my friend Ivo Malec, who, at that time, had taken an interest in my score, had commented on it. As for myself, I felt with some embarrassment that the questioning character needed to be confirmed. But I only modified the chord later, with the result that the older version can still be heard on Munch's disc, the first recording of the *Double.*

Dutilleux's Second Symphony is cast, like so many significant symphonies in the French tradition, in three movements. It was a counter-current to the trends of the late '50s in which total serialism, and concern with the tiniest details of rhythm, pitch, and sonority, dominated advanced musical thought, and in which advanced composers scorned the literal repetition of anything. Although elements of twelve-tone thought may be discerned in certain parts of the work, its main effect is one of breadth and lyricism. The composer's principal concern in setting up the opposition of large and small ensembles was the creation of special sonorities.

> It is a play of sound mirrors, a play of oppositions of color. Let's take a very simple example. Imagine a pianissimo played by the small quartet in this formation,

*This and other quotations from the composer in this essay come from the book *Mystère et Mémoire des Sons: Entretiens avec Claude Glayman* ("Mystery and Memory of Sounds: Conversations with Claude Glayman"), published by Belfond in Paris in 1993 and here translated by S.L.

> oppose it to the same pianissimo played by the full string sections; it is an absolutely different "grain" of sound.

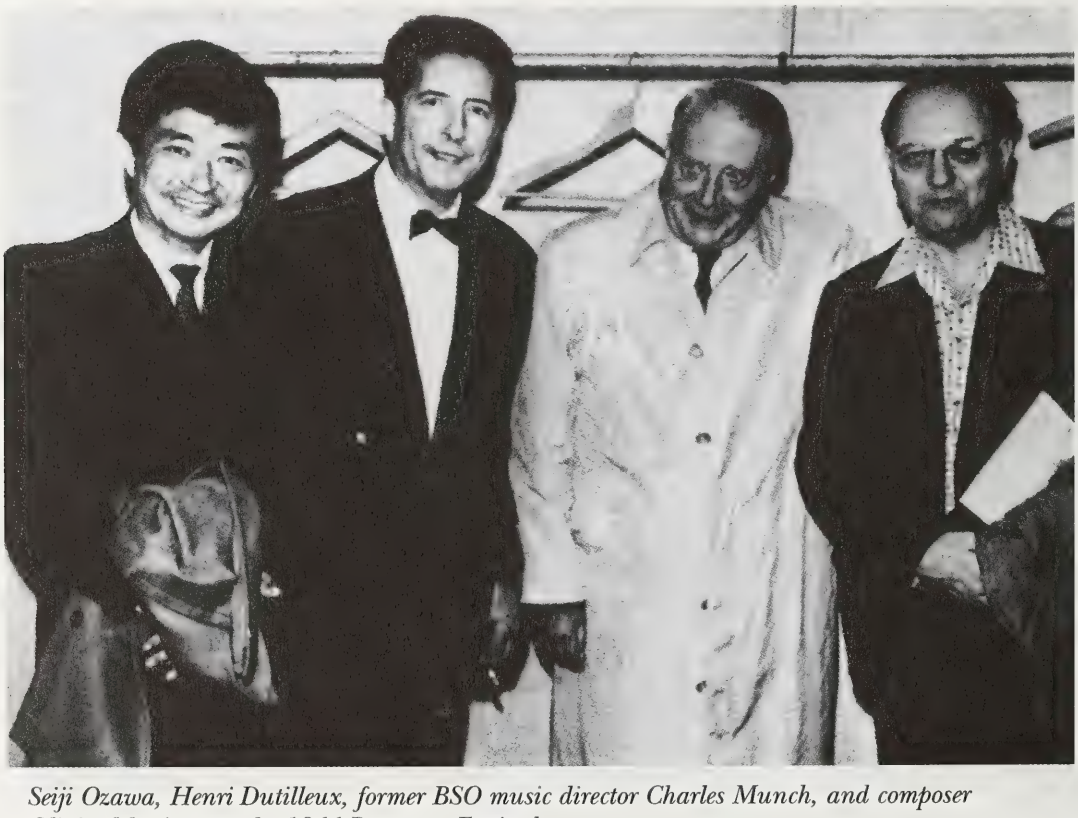
The effects of large versus small ensembles are by no means limited to sonority. Rhythm plays its part.

> For example, the small orchestra adopts an entirely different rhythmic pulsation from that of the big one. In other cases, I have sought for a sort of natural stereophony. But these two orchestral groups, in spite of their relative isolation, are no less grouped within a single stage space, and if the stage lacks breadth and depth, the acoustic result that I sought for is not always conclusive.

The symphony is filled with a rich variety of events, but it is also cast in a broad framework that is perceptible to the ear, so that the first-time listener can follow the main discourse, while additional hearings and closer familiarity will bring to light many delicious, original details.

The opening movement, *Animato, ma misterioso* ("Animated, but mysterious") begins quietly in the small ensemble with two figures to bear in mind—a rhythmic gesture in the timpani, and a soft, rapidly rising scale figure in the clarinet. These two gestures are mirrored again and again throughout the ensemble, sometimes returning to their original source literally, sometimes in quite different colors. Once the movement gets fully underway, it has the feeling of a broad cosmic waltz in various guises, sometimes running in rapid sixteenth-notes, sometimes singing its song in straightforward quarter-notes, but never forgetting for long the timpani rhythm and the clarinet figure of the opening. After building to a large climax, an extended, varied decrescendo takes the movement to its questioning close.

The slow movement, *Andantino sostenuto,* is broad and mysterious, beginning with a dark assertion in the lower strings, growing through motifs mirrored in different speeds and orchestral colors, to a substantial climax, then dropping back for a further kaleidoscopic process of growth. It ends in light—a shimmering high *E, C-sharp,*



Seiji Ozawa, Henri Dutilleux, former BSO music director Charles Munch, and composer Olivier Messiaen at the 1966 Besançon Festival

D-sharp, E in the strings—but this seems only to be a new kind of question, not an answer to the dark opening.

The finale, *Allegro fuocoso,* is the most extended and energetic of the movements in the symphony, beginning with an assertive statement of the four notes that ended the slow movement, taking the previous question as a starting point for a new investigation. This grand opening suddenly turns into a surprising excursion into a new world—introduced by the small ensemble—compounded of Stravinsky and jazz, against which the large ensemble continues its broader gestures. Inevitably the two worlds mix and interact with one another with wonderful clarity, variety, warmth, and wit. Sonorous references to earlier movements can be heard—particularly the solo clarinet, with its trademark rising figure, which has been heard in many guises. The varied tapestry, shot through with color and life, comes to a pause on a sustained, mysterious trill on a high *C-sharp,* and the entire mood changes from affirmation to questioning wonder. The hell-for-leather energy slows into *Très Calme* ("Very calm") for the final reconsideration of what we have heard, evoking again the more mysterious passages of the slow movement and ending with a soft, but insistent, question mark.

—S.L.

Johannes Brahms
Piano Concerto No. 2 in B-flat, Opus 83

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He made the first sketches for this work in the late spring of 1878 and completed the score at Pressbaum, near Vienna, on July 7, 1881. After a private tryout of the concerto with Hans von Bülow and the Meiningen Orchestra, Brahms gave the first performance on November 9, 1881, in Budapest, Alexander Erkel conducting the orchestra of the National Theater. Georg Henschel led the first BSO performance in March 1884 with soloist B.J. Lang, Serge Koussevitzky the first Tanglewood performance on August 9, 1941, with Leonard Shure, and Roger Norrington the most recent Tanglewood performance on July 30, 1993, with André Watts. The orchestra consists of two each of flutes, oboes, clarinets and bassoons, four horns, two trumpets, timpani, and strings.

"...and a second one will sound very different," wrote Brahms to Joseph Joachim, rendering a report on the disastrous reception in Leipzig of his First Piano Concerto. More than twenty years would pass before there was "a second one." They were full years. Brahms had settled in Vienna and given up conducting and playing the piano as regular activities and sources of livelihood. Belly and beard date from those years ("clean-shaven they take you for an actor or a priest," he said). The compositions of the two decades include the variations on themes by Handel, Paganini, and Haydn; the string quartets and piano quartets (three of each), as well as both string sextets, the piano quintet, and the horn trio; a cello sonata and one for violin; the first two symphonies and the Violin Concerto; and, along with over a hundred songs and shorter choral pieces, a series of large-scale vocal works including the *German Requiem,* the *Alto Rhapsody,* the *Song of Destiny,* and *Nänie.* He was resigned to bachelorhood and to never composing an opera. He had even come to terms with the fact that at the beginning of the century there had been a giant called Beethoven whose thunderous footsteps made life terribly difficult for later composers. To the young Brahms, Beethoven had been inspiration and model, but also a source of daunting inhibition. Fully aware of what he was doing and what it meant, Brahms waited until his forties before he sent into the world any string quartets or a first symphony, both being genres peculiarly associated with Beethoven. In sum, the Brahms of the Second Piano Concerto was a master, confident and altogether mature. For the University

of Breslau to call him "*artis musicae severioris in Germania nunc princeps*" in its honorary degree citation of 1879 was to take a firm anti-Bayreuth political stand, but at least in that central and northern European musical world where opera was thought of as either transalpine triviality or as the province of that dangerous vulgarian, Dr. Richard Wagner, the stature of Johannes Brahms was clearly perceived.

In April 1878, Brahms made what was to be the first of nine journeys to Italy and Sicily. His companion was another bearded and overweight North German who had settled in Vienna, Theodor Billroth, an accomplished and knowledgeable amateur musician, and by profession a surgeon, a field in which he was even more unambiguously "*princeps*" than Brahms in his. Brahms returned elated and full of energy. His chief task for that summer was to complete his Violin Concerto for Joseph Joachim. He planned to include a scherzo, but dropped the idea at Joachim's suggestion. He had, however, made sketches for such a movement after his return from the South, and he retrieved them three years later when they became the basis of the new piano concerto's second movement.

The year 1881 began with the first performances of the *Academic Festival* and *Tragic* overtures, and there were professional trips to Holland and Hungary as well as another Italian vacation. In memory of his friend, the painter Anselm Feuerbach, he made a setting of Schiller's *Nanie,* and then set to work on the sketches that had been accumulating for the piano concerto. (By this time, Brahms had established a regular pattern for his year: concentrated compositional work was done during the summers in various Austrian or Swiss villages and small towns, each visited for two or three years in a row and then dropped, while winters were the season of sketches, proofreading, and concerts). On July 7 he reported to his friend Elisabet von Herzogenberg, perhaps his closest musical confidante of those years, that he had finished a "tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo." Writing on the same day to the pianist Emma Engelmann, he is not quite so coy, though Billroth was sent his copy with a remark about "a bunch of little piano pieces." The measure of Brahms's sureness about the work is to be found in his singling it out for dedication "to his dear friend and teacher Eduard Marxsen." Marxsen, to whom Brahms had been sent by his first teacher, Otto Cossel, as a boy of seven, was born in 1806 and had studied with Carl Maria von Bocklet, the pianist who had played in the first performance of Schubert's E-flat trio, and his orchestral version of Beethoven's *Kreutzer* Sonata was widely performed in the nineteenth century. Brahms's devotion lasted until the end of Marxsen's life in 1887. The choice of the B-flat concerto as occasion for the long-delayed formal tribute to his master is surely significant: not only was the piano Marxsen's instrument as well as his own, but Brahms must have felt that he had at last achieved what had eluded him in the wonderful D minor concerto, namely the perfect fusion of inspirational fire with that encompassing technique whose foundations were laid in those long-ago lessons in Hamburg.

It was the last work Brahms added to his repertory as a pianist, and for someone who had long given up regular practicing to get through it at all is amazing. After the premiere, Brahms took the work on an extensive tour of Germany with Hans von Bülow and the superb Meiningen Orchestra: Leipzig resisted once again, but elsewhere the reception was triumphant. People tended to find the first movement harder to grasp than the rest, and almost universally a new relationship between piano and orchestra was noted, phrases like "symphony with piano obbligato" being much bandied about. With respect to the latter question, it is mainly that Brahms knew the concertos of Mozart and Beethoven better than his critics and was prepared to draw more imaginative and far-reaching conclusions from the subtle solo-tutti relationship propounded in those masterpieces of the classical style.

Brahms begins by establishing the whole range of the solo's capabilities. The piano enters with rhythmically cunning comment on the theme sung by the horn. This is poetic and reticent, though there is also something quietly assertive in the way the piano at once takes possession of five-and-a-half octaves from the lowest B-flat on

the keyboard to the F above the treble staff. When, however, the woodwinds and then the strings continue in this lyric vein, the piano responds with a cadenza that silences the orchestra altogether. But this cadenza, massive and almost violent though it is, settles on a long dominant pedal and demonstrates that its "real" function is to introduce, as dramatically as possible, an expansive and absolutely formal orchestral exposition. Perhaps the greatest moment, certainly the most mysterious and original, of this magisterial movement is the soft dawning of the recapitulation, the horn call and its extensions in the piano being now gently embedded in a continuous and flowing texture, an effect that suggests that the opening of the movement should be played not as an introduction in a slower tempo, but as the real and organic beginning. When all this occurs, you remember the piano's earlier eruption into the cadenza, and the contrast now of the entirely lyrical continuation is the more poignant for that memory. One tends to think of this concerto as essentially declamatory and as the quintessential blockbuster, but the expression mark that occurs more often than any other is "*dolce*" (followed in frequency by "*leggiero*"!).

Beethoven had to answer tiresome questions about why there were only two movements in his last piano sonata, and now Brahms was constantly asked to explain the presence of his "extra" *Scherzerl.* He told Billroth that the first movement appeared to him "too simple [and that] he required something strongly passionate before the equally simple Andante." The answer half convinces: simplicity is not the issue as much as urgency and speed. Long-range harmonic strategy, particularly with respect to the Andante to come, must have had a lot to do with Brahms's decision. The contrast, in any event, is welcome, and the movement, in which one can still sense the biting double-stops of Joachim's violin, goes brilliantly.

The first and second movements end in ways meant to produce the ovations they got at their early performances (and how priggish and anti-musical the present custom that indiscriminately forbids such demonstrations between movements). From here on, Brahms reduces the scale of his utterance, trumpets and drums falling silent for the remainder of the concerto. The Andante begins with a long and famous cello solo,* which, like its oboe counterpart in the Adagio of the Violin Concerto, becomes increasingly and ever more subtly enmeshed in its surroundings (and thus less obviously soloistic). The piano does not undertake to compete with the cello as a singer of that kind of song. Its own melodies stand on either side of that style, being more embellished or more skeletal. The key is B-flat, the home key of the concerto and thus an uncommon choice for a slow movement, the most famous precedent being Brahms's own earlier piano concerto, but the excursions within the piece are bold and remarkable in their effect. For an example, it is its placement in the distant key of F-sharp that gives the return of the cello solo its wonderfully soft radiance.

The finale moves gently in that not-quite-fast gait that is so characteristic of Brahms. A touch of gypsy music passes now and again, and just before the end, which occurs without much ado, Brahms spikes the texture with triplets.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*Five years later Brahms found another beautiful continuation from the same melodic germ in the song "*Immer leiser wird mein Schlummer.*"

Florence Newsome and George William Adams



Florence and George Adams shared a love of music. Mrs. Adams grew up in Jamaica Plain and attended Boston Symphony and Pops concerts frequently with her mother during the Koussevitzky-Fiedler era. The same devotion led them to travel to Lenox by train in the 1930s—a more arduous journey than it is today—to hear the first concerts presented by the Berkshire Symphonic Festival in a tent. In 1937, after Lenox became the summer home of the Boston Symphony, Mrs. Adams attended the famous "thunderstorm" concert that led Gertrude Robinson Smith to begin fundraising to build a permanent music shed.

A graduate of Simmons College and Boston University, Mrs. Adams began her career as a reference librarian with the Boston Public Library. She met and married her husband George, also a librarian, while both were working at the Newark Public Library. Upon the birth of their daughter the family relocated and Mrs. Adams began her association with the Hartford Public Library, where she served as a branch librarian for thirty-six years. An expert on Connecticut legislative history, Mr. Adams was consulted by many state lawmakers and authored numerous articles in his post as legislative reference chief of the Connecticut State Library.

Having found many years of enjoyment in the music of the Boston Symphony Orchestra, especially in its tranquil Berkshire setting, Mrs. Adams decided to endow a concert there to maintain that tradition—the first such memorial concert to be endowed at Tanglewood. She died just weeks before the first George W. and Florence N. Adams Concert took place on August 1, 1987, a program featuring works of George Perle and Felix Mendelssohn conducted by Seiji Ozawa.



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ALL-BEETHOVEN PROGRAM

Symphony No. 1 in C, Opus 21
- Adagio molto—Allegro con brio
- Andante cantabile con moto
- Menuetto: Allegro molto e vivace
- Adagio—Allegro molto vivace

Piano Concerto No. 3 in C minor, Opus 37
- Allegro con brio
- Largo
- Rondo: Allegro

TILL FELLNER

INTERMISSION

Symphony No. 7 in A, Opus 92
- Poco sostenuto—Vivace
- Allegretto
- Presto
- Allegro con brio

Till Fellner plays the Steinway piano.

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NOTES

Ludwig van Beethoven
Symphony No. 1 in C, Opus 21

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He probably composed the greater part of his First Symphony in 1799, completing it early in 1800. The first performance took place in a concert given by Beethoven in Vienna on April 2, 1800. The first American performance seems to have taken place in the highly musical Moravian community in Nazareth, Pennsylvania, on June 13, 1813; the conductor of that performance is unknown. Serge Koussevitzky and the Boston Symphony Orchestra gave the first Tanglewood performance on August 1, 1940. Christoph Eschenbach led the BSO's most recent Tanglewood performance on August 22, 1986. The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

Popular writing about Beethoven has found it all too easy to belittle the early, pre-*Eroica* symphonies as offspring of the eighteenth century, as little more than student works, forerunners of the masterpieces to come. Quite aside from its gratuitous denigration of the rich legacy of Haydn and Mozart, this attitude shows little real under-

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standing of Beethoven's music. Beethoven's contemporaries, at least, were aware that the First Symphony marked the arrival of an arresting new voice in the concert hall, one that made demands possibly beyond the audience's willingness to follow. Certainly the work that succeeded most brilliantly with those who attended Beethoven's "academy" (as such concerts were called) on April 2, 1800, was not the symphony but another new piece, the Septet in E-flat, Opus 20. That work, delightful as it was, did not make the kinds of intellectual demands that the symphony did. The symphony was full to overflowing with musical ideas and demanded full attention throughout. It was no lightweight piece, but rather a dense composition in its interrelationship of thematic idea and harmonic plan, in its expansion to a larger scale than most earlier symphonies had aimed at, and in the intricate interplay of small motivic gestures that helped to unify it.

We know nothing of why Beethoven wrote this symphony. He had certainly planned an attack on the largest musical genre more than once before—sketches survive for earlier symphonies that never got beyond the embryo stage—but it was not until he was thirty years old, already established as a piano virtuoso and composer for the piano, with recently-won laurels as a composer for string quartet, that he came before the public as a symphonist. No sketches seem to survive, and even the complete autograph score is lost. We are left, then, only with the work itself.

Today, after having heard the Beethoven First so many times over so many years, it is difficult to recapture what must have been the audience's sense of disorientation in the opening measures, when Beethoven's first two chords seem to imply a symphony in F, only to have that move cancelled by the next chord, which aims at G. We now think of that opening as a wonderful, oblique approach to the home key, a setting up of harmonic tensions that are only resolved with the establishment of the main Allegro con brio. But early listeners found themselves befuddled by what seemed to be contradictory signals from the composer. Right from the outset there was no doubt that this was a new and individual voice.

Once underway with his Allegro con brio, Beethoven suggests the expanded framework of his material by presenting his theme first on the tonic of the home key, then immediately repeating it one step higher. It is a favorite gambit of the composer's. Such a gesture cannot be repeated again literally without becoming exasperating; it virtually forces something varied in consequence. At the same time, the elevated pitch of the repetition screws up the energy level one notch, the first step in a journey of skillfully weighted tension and release.

The slow movement (though not too slow: Beethoven qualifies his Andante cantabile with the words "*con moto*"—"with movement") is a full-fledged sonata form, complete with an extensive development section (rare at this tempo), in which the principal theme consists of imitative statements overlapping each other in a fugato. A dotted rhythm subtly introduced as part of the melody in the third bar gradually gains in importance until it becomes an extended motive in the timpani (against flute and violin triplets) at the end of the exposition and dominates the development section. The recapitulation feels as if it moves faster since, as so often in Beethoven, there is an underlying faster pulse that was not present earlier; the dotted rhythm provides striking contrast from the passages of smooth equal sixteenths.

Beethoven still uses the generic term Menuetto for the third movement, though the tempo marking, Allegro molto e vivace, shows how far we have come from that stately aristocratic dance. In fact, this movement is a scherzo in everything but name. The main part of the movement consists of a headlong dash toward far harmonic vistas, with chords constantly changing in ceaseless activity; by way of the most striking contrast, the Trio features woodwinds and violins in a gentler passage with almost no harmonic motion at all—a stasis designed to allow a catching of breath before the return of the mad race.

Charles Rosen has noted in his book *The Classical Style* how important the upbeat is to the fundamental wit of the music of Haydn, Mozart, and Beethoven. A regular

upbeat pattern in a theme can lead the listener's expectation in a certain direction—and perhaps mislead it for expressive purposes. Beethoven's finale begins with a passage in which an upbeat grows from just two notes to three, then four, five, six, and finally a seven-note upward scale and two reiterations of the note at the top before reaching the downbeat. This huge "upbeat," which extends for nearly a measure and a half, accumulates such a load of potential energy in its climb that the reaction can be nothing less than an explosion of wit and high spirits in which a series of thematic ideas develops in the most intricate counterpoint. The long upbeat phrase sometimes leads to the theme, but often (especially in the development) it ends unexpectedly in nothing or intertwines with itself turned upside down. This splendid final movement in the first of Beethoven's nine contributions to the literature of the symphony remains one of the best examples of the Beethovenian guffaw.

—Steven Ledbetter

Ludwig van Beethoven
Piano Concerto No. 3 in C minor, Opus 37

Sketches for Beethoven's Piano Concerto No. 3 in C minor, Opus 37, appear as early as 1796 or 1797, though the principal work of composition came in the summer of 1800. It may have been revised at the end of 1802 for the first performance, which took place in Vienna on April 5, 1803, with the composer as soloist. Some time after completing the concerto—but before 1809—Beethoven wrote a cadenza, possibly for the Archduke Rudolph. Dr. George J. Webb led the Musical Fund Society in the first American performance on December 8, 1842, at the Tremont Temple in Boston, with pianist J.L. Hatton. Leon Fleisher was the soloist in the BSO's first Tanglewood performance in August 1960, with Pierre Monteux conducting; Seiji Ozawa conducted the most recent Tanglewood performance on July 17, 1992, with Alfred Brendel as soloist. In addition to solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

One morning during the summer of 1799 Beethoven was walking through the Augarten*—a public garden that was also a site for outdoor concerts—with Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his hometown of London. As the two men were strolling along, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own C minor concerto, which was already in the works—at least in some preliminary way—at the time of the reported incident.

*In the Leopoldstadt suburb of Vienna, on an island located betweeen the Danube proper and a semicircular man-made arm called the Danube Canal, there is a stretch of open meadow land that was once part of the Imperial hunting preserve. Emperor Joseph II opened it to the public as a garden in 1775, and for nearly half a century the "meadow garden" ("*Augarten*" in German) featured, in addition to the usual *alfresco* pleasures, a rich musical life centered in a concert-hall-with-restaurant built there by the early 1780s. The concerts were held outdoors on summer days, usually on Thursday mornings at the extraordinary hour of half-past seven. Mozart played there in at least one series of concerts, and Beethoven introduced his *Kreutzer* Sonata there; moreover his first five symphonies and first three piano concertos were all regularly featured at the Augarten concerts. (Although the Augarten ceased to function as an important concert location by 1830, there remains even today at least one musical connection: the Vienna Choirboys are housed on the grounds, where they can presumably soak up lingering resonances of Mozart and Beethoven.)

This is an earlier work than the designation "Opus 37" would suggest, since Beethoven composed it about the turn of the century, the period of the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Even so, it shows a significant advance over its predecessors. For some reason Beethoven withheld performance of the concerto for three years. When the performance finally took place, it was part of a lengthy concert that he himself produced to introduce several new works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also inserted the First Symphony, already becoming a favorite in Vienna, to attract the audiences. The performance was to take place on April 5, 1803, in the Theater-an-der-Wien, where Beethoven himself lodged *gratis* while working on his opera *Fidelio*. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the actual concert, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have befallen, since he cleared 1800 florins on the event.

Ignaz Seyfried, the Kapellmeister of the Theater-on-der-Wien, had a special reason to remember the evening clearly:

> In the playing of the concerto movements [Beethoven] asked me to turn the pages for him; but—heaven help me!—that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards.

Seyfried's explanation for the empty pages in the solo part—that Beethoven had not had time to write it out—seems unlikely. The concerto had been finished three years earlier, and if Beethoven had wanted to write out the solo part, he could surely have found the time. It is much more likely that he wanted to keep the concerto entirely to himself, at least for the moment. Beethoven was still making his living in part as a piano virtuoso, and the pianist-composer's stock-in-trade was a supply of piano concertos that he and he alone could perform.

Critical response to the concerto at its first performance ranged from lukewarm to cold. In fact, the only thing that really pleased the audience, it seems, was the familiar First Symphony; even the delightful Second, receiving its first performance, put off the critic of the *Zeitung für die Elegante Welt* with what he perceived to be too much "striving for the new and surprising." And in the concerto Beethoven's playing was apparently not up to his best standards. Perhaps he was tired from the strenuous day's rehearsal. Still, the concerto quickly established itself in the public favor. When Ries played the second performance, the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's: that of withholding some tune for the soloist. Invariably Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with

a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). Much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

The piano exposition restates all the major ideas and modulates to the new key with an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prominence. It completely dominates the development section, which twines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what is minimally necessary for the restatement; Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment. Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas except the knocking rhythm. The reason appears as the cadenza ends. Beethoven (following the example of Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the reentry of the orchestra, as happens in most classical concertos. But it is *what* the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherworldly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its

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ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

—S.L.

Ludwig van Beethoven
Symphony No. 7 in A, Opus 92

Beethoven began composing the Symphony No. 7 in the fall of 1811, completed it in the spring of 1812, and led the first public performance on December 8, 1813 in Vienna. The first American performance was given by Ureli Corelli Hill with the New York Philharmonic Society on November 18, 1843. The Boston Symphony Orchestra gave the first Berkshire Festival performance on August 13, 1936, under Serge Koussevitzky. Robert Spano led the BSO's most recent Tanglewood performance on July 29, 1994. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

The first performance of the Seventh Symphony, which took place in Vienna on December 8, 1813, at a charity concert which also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded at the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer. To tell the truth, it was probably the potboiler *Wellington's Victory*, which concluded the program, that spurred most of the enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a certain degree of patriotic fervor infected the proceedings; moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater work. He called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101), asking him to use his good offices with a London publisher to sell a group of his works there. And because of the special popularity of *Wellington's Victory* (a popularity that was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher would have the "grand symphony" (the Seventh) for thirty ducats, but the *Battle Symphony* would cost eighty! Those fees do not in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight. The rehearsal the next day went excellently. The composer

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Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired:

> Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a *sforzando* occurred, he tore his arms, which he had previously crossed upon his breasts, with great vehemence asunder. At *piano* he crouched down lower and lower as he desired the degree of softness. If a crescendo then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte.*

Spohr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a pianissimo hold and got several measures ahead of the orchestra without knowing it.

> [He] jumped into the air at the point where according to his calculation the *forte* ought to begin. When this did not follow his movement he looked about in a startled way, stared at the orchestra to see it still playing *pianissimo* and found his bearings only when the long-expected *forte* came and was visible to him. Fortunately this comical incident did not take place at the performance.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking. At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction that Beethoven ever wrote, moves from the home key of A major through C major and F major, both closely related to A minor, before returning to A for the beginning of the Vivace. That introduction, far more than being simply a neutral foyer serving as an entry to the house, summarizes the architecture of the entire building: A, C, and F are the harmonic poles around which the symphony is built. Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single-mindedly to one rhythmic pattern as in the Vivace of the Seventh. It skips along as rhythmic surface or background throughout. The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement. The Presto of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

—S.L.

ARTISTS



André Previn is familiar around the world as a conductor, an award-winning composer of orchestral, chamber, stage, and film scores, a chamber music and jazz pianist, a prolific recording artist, and as author and television host. An annual guest of the Vienna Philharmonic, Mr. Previn last season became Conductor Laureate of the London Symphony Orchestra, of which he was principal conductor for ten years. During the past quarter-century he has held chief artistic posts with the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, London Symphony, and Houston Symphony, touring with several of them worldwide. As a pianist, Mr. Previn enjoys performing and recording chamber music with a variety of collaborators. With each orchestra of which he has been music director he has begun chamber music programs with the orchestral musicians. Mr. Previn has recently returned to one of his first loves, jazz, performing and recording with jazz bass legend Ray Brown and guitarist Mundell Lowe. Mr. Previn moved from his native Berlin to California as a child. He studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. Also at this time he began his musical and personal friendship with Joseph Szigeti, which imbued him with a lifelong interest in chamber music. As a teenager he began to concentrate his efforts on the symphonic world in conducting and composition. Among his compositions are a piano concerto for Vladimir Ashkenazy, a cello concerto for Yo-Yo Ma, song cycles for Dame Janet Baker, Kathleen Battle, and Sylvia McNair, and a music drama, *Every Good Boy Deserves Favour*, written in collaboration with playwright Tom Stoppard. In 1991 Doubleday released his memoir, "No Minor Chords—My Early Days in Hollywood," chronicling his years as composer, arranger, and orchestrator, and music director at the MGM Studio. Mr. Previn has appeared regularly as a guest conductor with the Boston Symphony Orchestra since his Tanglewood debut in 1977.



Born in 1958 in Siberia, **Tamara Smirnova** is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow, where she studied with Eugenia Chugaeva. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. In Zagreb, she won acclaim for numerous solo recitals, and solo appearances with the Zagreb Philharmonic, the Slovene Philharmonic, the Zagreb Soloists, and the Dubrovnik City Orchestra, among others. She also appeared with orchestras in the former Soviet Union and has concertized in Czechoslovakia, West Germany, Belgium, and Great Britain. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova



performs regularly at the Dubrovnik Summer Festival and is a laureate of the annual award of the Croatian Musicians Association for 1988, "Milka Trnina." She has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb. Ms. Smirnova made her acclaimed American recital debut in November 1986 at Jordan Hall in Boston. She has appeared regularly as a concerto soloist with the Boston Pops Orchestra and many New England orchestras, as well as in California and North Carolina. She made her first BSO appearances as a concerto soloist in November 1989 and appeared with the orchestra most recently in this capacity in November 1992. A soloist at Tanglewood for the Mostly Mozart Festival Orchestra's guest appearance here in 1992, she makes her first Tanglewood appearance as soloist with the BSO this week.



Pianist **Emanuel Ax** captured public attention in 1974, when, at twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize four years later. An RCA recording contract followed, and many of his more than twenty albums became best-sellers and won top honors. In 1987 he became an exclusive Sony Classical recording artist, making his debut on that label with a collection of Chopin scherzos and mazurkas. Recent releases have included the Liszt and Schoenberg piano concertos; a solo Brahms album featuring the *Handel* Variations, which won the 1993 Edison Prize; and three of Haydn's keyboard concertos. Mr. Ax appears with the major orchestras and in solo recital throughout the world, including regular appearances at the major music festivals. Also devoted to chamber music, he performs duo-recitals with Yo-Yo Ma and ensemble concerts with a variety of colleagues each season. Increasingly interested in contemporary music, he has given the premieres of recent works by Peter Lieberson, Ezra Laderman, William Bolcom, and Joseph Schwantner. Much of his repertoire in the 1994-95 season was devoted to Brahms and Schoenberg, as he explored the relationship between these composers in five concerts at Carnegie Hall and in numerous other appearances. In April 1995 he toured Japan. Recent engagements with orchestras overseas have included the Royal Concertgebouw of Amsterdam, the Orchestre National de France, and the RSO Berlin. Mr. Ax has appeared regularly with the Boston Symphony Orchestra since his Tanglewood debut in August 1978. Earlier this summer he was pianist for a Schubert evening in Seiji Ozawa Hall, and in recital with violinist Itzhak Perlman.

Academy of St. Martin in the Fields
Sir Neville Marriner, Artistic Director

Founded in 1959, the Academy of St. Martin in the Fields was conceived by Sir Neville Marriner as a small, self-conducted string group to lead the baroque revival of that era. Since those early days, when its concerts took place at the eighteenth-century church of St. Martin in the Fields on Trafalgar Square in London, the Academy has expanded and experimented widely. Today this versatile ensemble performs at home and abroad as an octet, string orchestra, or small symphony orchestra. Sir Neville Marriner is the orchestra's artistic director and music director; Kenneth Sillito and Iona Brown are artistic directors of the chamber orchestra. Kenneth Sillito also directs the Academy of St. Martin in the Fields Chamber Ensemble.

The Academy of St. Martin in the Fields is the most recorded chamber orchestra in the world, with more than 1,000 recordings and a repertoire that ranges from the seventeenth to the twentieth century. Among its international awards are eight Edisons, the Canadian Grand Prix, and numerous "gold discs." The Academy under Sir Neville Marriner's direction also received thirteen gold discs for its soundtrack for Miloš Forman's award-winning film *Amadeus* and recorded the soundtrack for *Valmont*, a film adaptation of *Les Liaisons dangereuses*. In April 1993 the Academy of St. Martin in the Fields became the first orchestra to be honored with the Queen's Award for Export Achievement. The Academy records with Philips Classics, EMI/Angel, Hanssler Classic, Collins Classics, Capriccio, Chandos, and Virgin Classics. Its recordings of Mozart's works for Philips Classics form a substantial part of the first complete Mozart Edition. A recording of the Bach cantatas with Jochen Kowalski was released during

1993-94. New recordings scheduled for release include Mendelssohn's *Italian* and *Scottish* symphonies, music of Vaughan Williams, Grieg's *Peer Gynt* and *Holberg* suites, English music for cello and orchestra with Julian Lloyd Webber, and a Christmas record with the Academy Chorus.

The Academy of St. Martin in the Fields tours throughout the world each season, making regular visits to the United States, France, Germany, Switzerland, Scandinavia, and Japan. In Britain the ensemble gives regular concerts at the Royal Festival and Queen Elizabeth Halls at London's South Bank. In April 1994 Sir Neville Marriner celebrated his seventieth birthday with a gala concert in London's Royal Festival Hall with soloists Alfred Brendel, Sylvia McNair, and Andrew Marriner. In August 1994 the Academy under his direction performed a cycle of the complete Beethoven symphonies and piano concertos in Mexico City. The orchestra began its 1994-95 season with a two-week tour of Japan and then opened Carnegie Hall's 104th season with a gala concert featuring Cecilia Bartoli. This month the Academy of St. Martin in the Fields tours North and South America, including concerts at Tanglewood (having appeared here previously in 1987 under Sir Neville Marriner's direction), the Mostly Mozart Festival in New York, and performances in Rio de Janeiro, São Paulo, and at the Teatro Colon in Buenos Aires. Future appearances in Britain include concerts at London's South Bank and Barbican Centres and at other major musical centers and festivals in the United Kingdom. The Academy of St. Martin in the Fields is also involved in educational projects at home and abroad and is planning residencies in Suffolk, Essex, Hertfordshire, and Sweden.

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One of the most recorded conductors in history, **Sir Neville Marriner** was born in Lincolnshire, England, and studied violin at both the Royal College of Music and the Paris Conservatoire. In 1959 he founded the Academy of St. Martin in the Fields and was encouraged by Pierre Monteux to study conducting; he now conducts orchestras all over the world, including the Orchestre de Paris, the Royal Concertgebouw of Amsterdam, the Berlin Philharmonic, the Czech Philharmonic, the Boston Symphony, the New York Philharmonic, the Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, and the Tokyo Philharmonic, as well as all the major orchestras based in London. Besides his position as artistic director of the Academy of St. Martin in the Fields, Sir Neville Marriner also founded the Los Angeles Chamber Orchestra in 1969 and was its music director for a decade. He established the Australian Chamber Orchestra in 1974 and from 1978 to 1986 was music director of the Minnesota Orchestra. From 1983 to 1987 he was music director of the Stuttgart Radio Orchestra, of which he is now principal guest conductor. Sir Neville Marriner has made numerous recordings for Philips Classics, EMI/Angel, Collins Classics, Capriccio, Chandos, and Virgin Classics. Under his leadership the Academy of St. Martin in the Fields has expanded its repertoire to include symphonies of the Romantic period. Recent recordings include Mendelssohn's *Elijah,* Bartók's Concerto for Orchestra, and Respighi's *Pines of Rome, Fountains of Rome,* and *Roman Festivals.* His recordings of the film music of Sir William Walton on Chandos have won universal praise. Honored for his services to music, Sir Neville Marriner was made Companion of the Order of the British Empire in 1979 and received a Knighthood in 1985.



Born in Vienna in 1972, **Till Fellner** began playing the piano at six. From 1981 he studied at the Vienna Conservatory with Helene Sedo-Stadler; since then he has worked with Meira Farkas, Alfred Brendel, and Oleg Maisenberg. In 1991 he toured as soloist with the Gustav Mahler Orchestra under Serge Baudo and gave solo performances at the Zurich Opera. Mr. Fellner gained international recognition as first-prize winner at the Clara Haskil International Competition in 1993 (he was the first Austrian to win this prize), having previously won the 1986 Usti and Labem competitions in Czechoslovakia and the 1987 Senigallia Competition in Italy. In 1992-93 he made numerous solo appearances in his native Austria, appearing also in Germany, Switzerland, Bulgaria, Hungary, Italy, and the Czech Republic. Having also appeared at numerous European festivals, he gave his first recitals in Munich and Nuremberg, and made debut performances with the Vienna Symphony, the Wiener Kammerphilharmonie, and the Innsbruck Symphony. In 1993-94 he made his United Kingdom debut with the Academy of St. Martin in the Fields at London's Royal Festival Hall, later touring with the Academy and Sir Neville Marriner to Mexico City as soloist in the five Beethoven piano concertos. Recent engagements have included orchestral concerts at the Besançon Festival with Marek Janowski and with London's Philharmonia Orchestra under Nikolaus Harnoncourt, and trio concerts in June 1995 with Thomas Zehetmair and Heinrich Schiff in Austria and France. Till Fellner records for Erato records. His recordings include a Schubert/Schoenberg/Beethoven recital for EMI/Austria, and Beethoven's Second and Third piano concertos with Sir Neville Marriner and the Academy of St. Martin in the Fields for Erato Disques.



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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their bud-



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

get, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

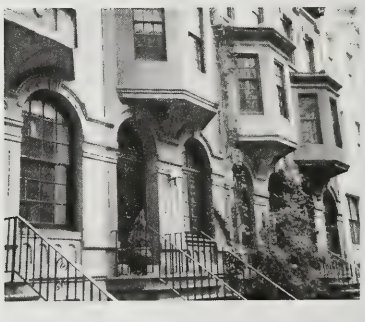
In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence

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Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a new venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the TMC's new Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. In addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend of jazz has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Tanglewood provides much more than a setting for the concerts offered by the Boston Symphony Orchestra. It is also the site of the Tanglewood Music Center, one of the world's most influential centers for advanced musical study, and which has been maintained by the Boston Symphony Orchestra since its establishment in 1940 under the leadership of Serge Koussevitzky. With Leon Fleisher now in his eleventh year as its Artistic Director, the Tanglewood Music Center continues to provide a wide range of specialized training and experience for young musicians from all over the world. In 1994, the Tanglewood Music Center entered a new era with the opening of Seiji Ozawa Hall, which—along with its backstage facilities, Green Room, TMC orchestra library, and instrument storage space all located in the Leonard Bernstein Performers Pavilion—now serves as the focal point of the new Leonard Bernstein Campus, which also encompasses the Leon Fleisher Carriage House with chamber music coaching studios and offices; the Aaron Copland Library, in a cottage adjacent to the refurbished carriage house; a new Rehearsal Hall; and additional coaching studios throughout the campus. With the inauguration of Seiji Ozawa Hall and the opening of the Leonard Bernstein Campus last summer, all involved with the Tanglewood Music Center look toward the twenty-first century newly inspired, with a renewed sense of purpose.

The school opened formally on July 8, 1940, with speeches—Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World"—and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which was written for the ceremony and arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music, vocal music, and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in TMC recitals; each summer brings exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the



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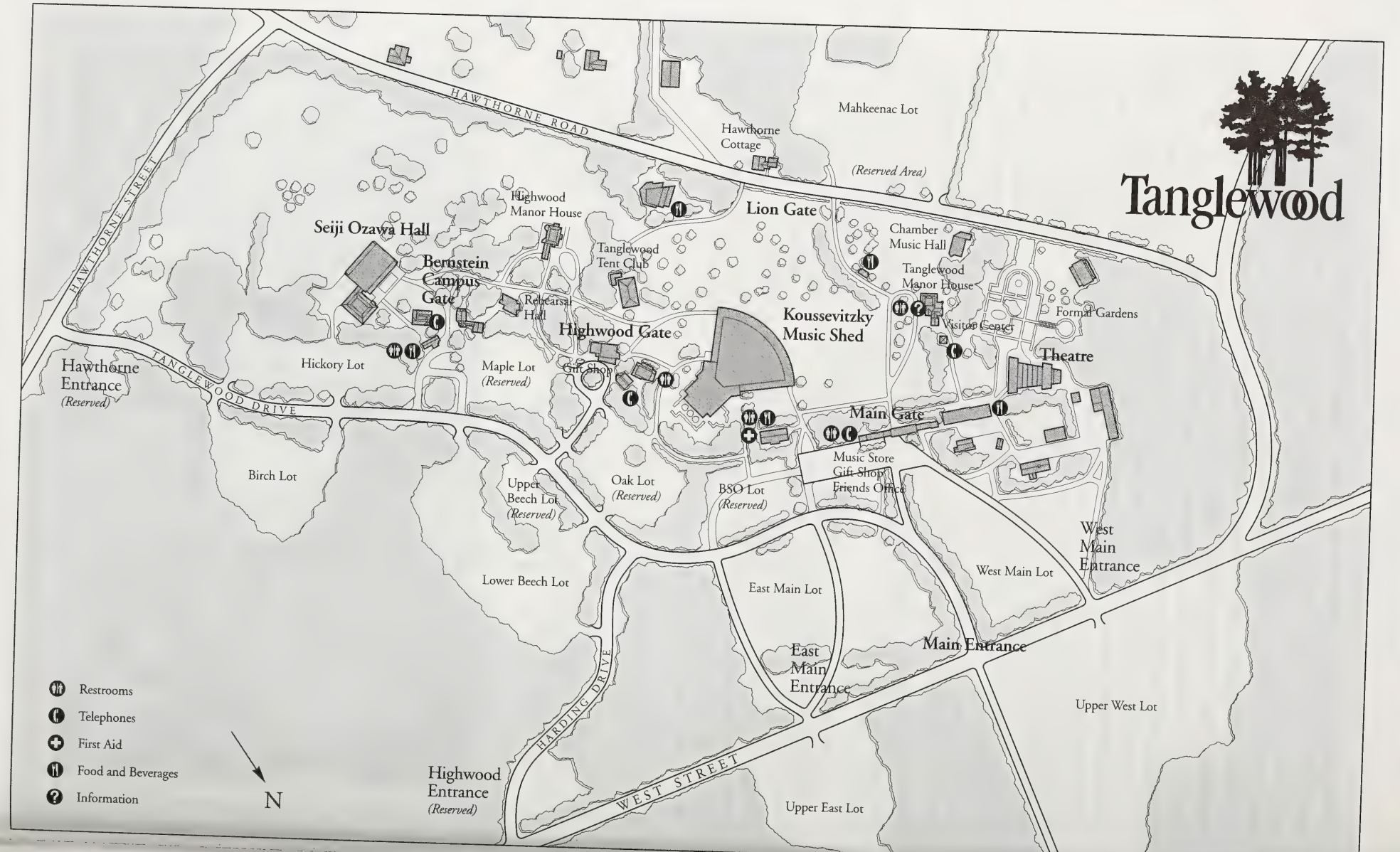
TMC faculty and guest conductors present at Tanglewood to lead BSO concerts. The quality of the TMC Orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of professional careers as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, with that figure constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, singers, and composers. Other courses of instruction include the Conducting Class, from which members are selected for public performance, and the Phyllis Curtin Seminar for Singers. In 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs that offer individual and ensemble instruction to talented younger musicians, with eleven separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



TMC Artistic Director Leon Fleisher working with the Tanglewood Music Center Orchestra


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TANGLEWOOD DRIVE
HARDING DRIVE
WEST STREET
Mahkeenac Lot
(Reserved Area)
Hawthorne Cottage
Highwood Manor House
Lion Gate
Seiji Ozawa Hall
Bernstein Campus Gate
Rehearsal Hall
Tanglewood Tent Club
Highwood Gate
Gift Shop
Chamber Music Hall
Tanglewood Manor House
Visitor Center
Formal Gardens
Koussevitzky Music Shed
Theatre
Main Gate
Music Store
Gift Shop
Friends Office
Hawthorne Entrance
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Hickory Lot
Maple Lot
(Reserved)
Birch Lot
Upper Beech Lot
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IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

Please refrain from smoking, eating, or drinking in the Music Shed and Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals at Tanglewood is prohibited. Video cameras may not be carried into the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

Pagers and watch alarms should be switched off during the concert.

Thank you for your cooperation.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-1940. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on BSO concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call TICKETMASTER at (617) 931-2000 in Boston; (413)733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Please note that there is a service charge for all tickets purchased by phone.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or Seiji Ozawa Hall during concerts. The free ticket policy does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $12 and available at the Tanglewood box office.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the areas of the Main Gate and many of the parking areas.

PARKING FOR THE PHYSICALLY HANDICAPPED is available; please ask the parking attendants.

AUDIO SYSTEMS FOR THE HEARING IMPAIRED (portable FM-radio receivers with earphones) are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall. Please speak with an usher for more information.

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Saturday: 9:30am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9:30 to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate. PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate or Bernstein Gate for Ozawa Hall events.

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafeterias on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9:30 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a new branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

The Boston Symphony Orchestra and the Tanglewood Music Center
are funded in part by the National Endowment for the Arts,
and by the Massachusetts Cultural Council, a state agency.

Tanglewood Visitor Center

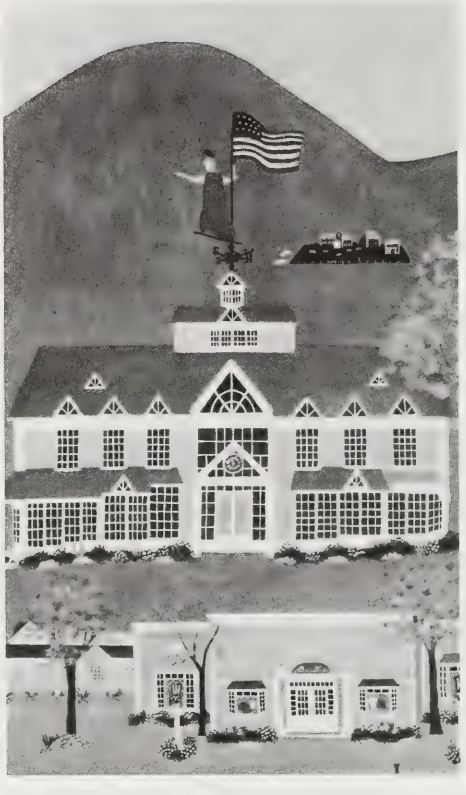
The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Saturday and from noon to 2:30 p.m. on Sunday, with additional hours from 5 p.m. until concert time on Friday and from 6 p.m. until concert time on Saturday. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

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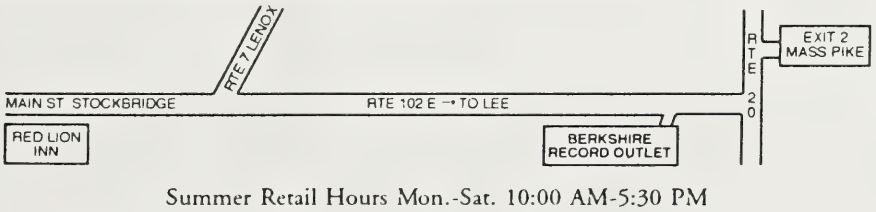
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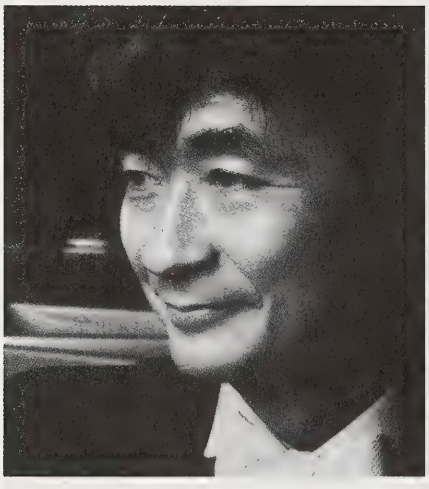
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SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

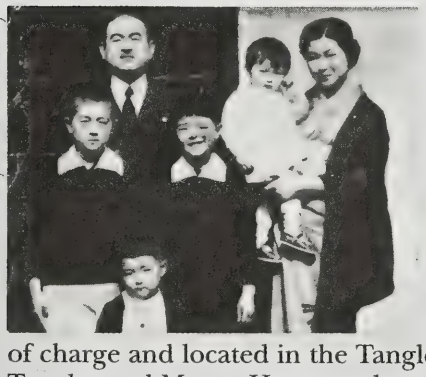
Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January

1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having recently been issued in a three-disc set), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle, Frederica von Stade, and members of the Tanglewood Festival Chorus; violin concertos of Bartók and Moret with Anne-Sophie Mutter; concertos by Shostakovich and Schumann with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's opera *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

A "Special Focus" Exhibit at the Tanglewood Visitor Center: The Young Seiji Ozawa



Boston Symphony Archives, courtesy of the Ozawa family

In honor of Seiji Ozawa's sixtieth birthday this coming September 1, the Boston Symphony Archives has mounted an exhibit examining his formative years. Mr. Ozawa's childhood in China and Japan and his student years at the Toho School of Music in Tokyo are richly illustrated by family photographs reproduced from Ozawa family scrapbooks. Other aspects of his early career, including his summer as a student at the Tanglewood Music Center in 1960, are documented using materials preserved in the BSO Archives. The exhibit is free of charge and located in the Tanglewood Visitor Center on the first floor of the Tanglewood Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The photograph shows the Ozawa family outside their home in China, c.1940. Seiji Ozawa's parents—Kaisaku and Sakura Ozawa—are pictured with their four children: (from left) Katsumi, Seiji, Toshio, and Mikio (Pon).



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA
1994-95

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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**Participating in a system of rotated seating*
‡On sabbatical leave
§Substituting, Tanglewood 1995

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Jerome Rosen
*Sheila Fiekowsky

Ronan Lefkowitz

*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
§Gerald Elias
§Lisa Crockett

Violas

§Rebecca Young (7/24-8/27)
Guest Principal
Charles S. Dana chair, endowed in perpetuity in 1970



Burton Fine
Acting Assistant Principal
Anne Stoneman chair, fully funded in perpetuity
Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
‡Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Susan Culpo
§Emily Bruell

Cellos
Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969
Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and Joanne Dickinson chair
*Jerome Patterson
*Jonathan Miller
*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses
Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Nicolas Tsolainos

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, fully funded in perpetuity
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity
§Catherine Payne

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
§Julie Vaverka
Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
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Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
William Shisler
James Harper

Assistant Conductors
Thomas Dausgaard
David Wroe
Anna E. Finnerty chair

Personnel Managers
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 114th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through the BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players; and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops



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Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-second season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival chorus at Symphony Hall, September 1989

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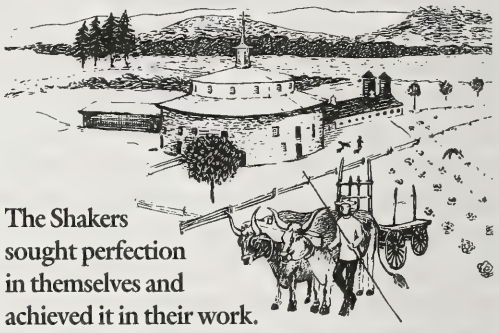
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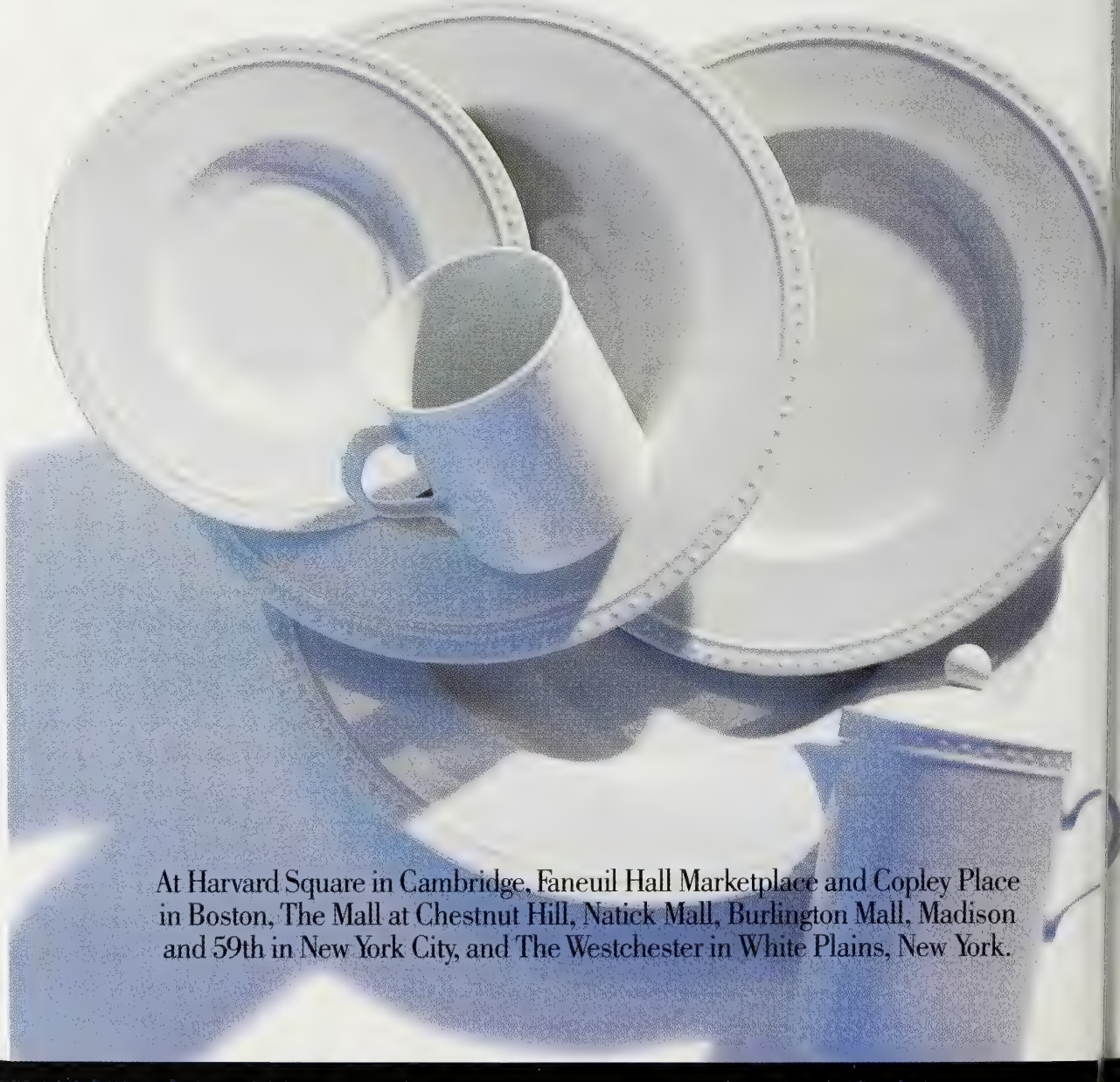
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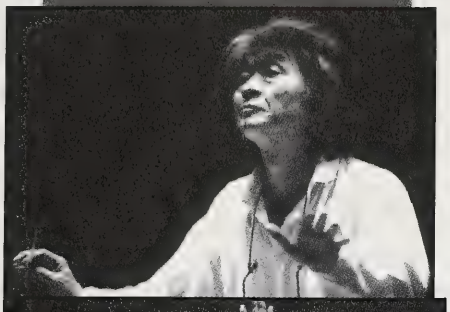


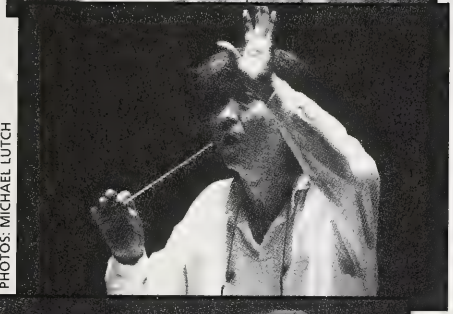
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SEIJI OZAWA, MUSIC DIRECTOR

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AT 7:30PM

OCTOBER 25
SEIJI OZAWA, conductor
Music of IVES and BEETHOVEN

JANUARY 17
SIR SIMON RATTLE, conductor
Ida Haendel, violin
Music of BEETHOVEN and MAHLER

APRIL 17
BERNARD HAITINK, conductor
Pamela Frank, violin
Music of RAVEL, STRAVINSKY, and STRAUSS

OPEN REHEARSAL-B
3 WEDNESDAY EVENINGS
AT 7:30PM

NOVEMBER 8
BERNARD HAITINK, conductor
MAHLER Symphony No. 9

DECEMBER 5 (TUESDAY)
SEIJI OZAWA, conductor
Dawn Upshaw, soprano (Anne Trulove)
Philip Langridge, tenor (Tom Rakewell)
Paul Plishka, bass-baritone (Nick Shadow)
STRAVINSKY 'The Rake's Progress'

MARCH 13
ANDRÉ PREVIN, conductor
Malcolm Lowe, violin
Music of MOZART and BEETHOVEN

OPEN REHEARSAL-C
3 THURSDAY MORNINGS
AT 10:30AM

OCTOBER 12
SEIJI OZAWA, conductor
Emanuel Ax piano
Music of TIPPETT, BEETHOVEN, and PROKOFIEV

MARCH 7
ROGER NORRINGTON, conductor
Lynn Harrell, cello
Music of SMETANA and DVOŘÁK

APRIL 25
BERNARD HAITINK, conductor
Music of WEBERN, RAVEL, and SHOSTAKOVICH

OPEN REHEARSAL-D
3 THURSDAY MORNINGS
AT 10:30AM

NOVEMBER 30
ROBERT SPANO, conductor
Beaux Arts Trio
Music of DRUCKMAN, SIBELIUS, and BEETHOVEN (Triple Concerto)

JANUARY 25
SEIJI OZAWA, conductor
Music of BEETHOVEN and STRAUSS

MARCH 28
FRANZ WELSER-MÖST, conductor
Yefim Bronfman, piano
Music of HONEGGER, PROKOFIEV, and DVOŘÁK

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SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, August 16, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

DEUTSCHE KAMMERPHILHARMONIE BREMEN
JAIME LAREDO, conductor and violinist
GINESA ORTEGA, gypsy singer

GRIEG — *Holberg* Suite, Opus 40
- Prelude
- Sarabande
- Gavotte
- Air
- Rigaudon

MOZART — Violin Concerto No. 3 in G, K.216
- Allegro
  (cadenza: Sam Franko)
- Adagio
  (cadenza: Sam Franko, Jaime Laredo)
- Rondeau: Allegro
  (cadenza: Jaime Laredo)

INTERMISSION

FALLA — *El amor brujo* (*Love the Magician*)
(original version, 1915)

GINESA ORTEGA

This tour of the Deutsche Kammerphilharmonie has been made possible with the support of the Free Hanseatic City of Bremen.

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Notes

Edvard Grieg was born on June 15, 1843, in Bergen, Norway, and died there on September 4, 1907. He composed *From Holberg's Time* as a work for solo piano in 1884; he scored it for string orchestra the same year and reworked it for full orchestra the following year. The version to be performed here, the best-known, is the one for string orchestra.

Ludwig Baron Holberg (1684-1754) is regarded as the founder of Danish literature, and thus a Scandinavian cultural hero. For the bicentennial of his birth, several composers, including Edvard Grieg and Niels Gade, were commissioned to write commemorative music. Grieg's contribution was a suite for solo piano entitled *From Holberg's Time*, an early example of the pastiche-style recreating the musical forms and language of a bygone day. In February 1885 he wrote to a friend to report that he had made an arrangement for string orchestra of "the poor Holberg suite" to be introduced at a concert that he would conduct in Berlin. "It may sound quite well," he admitted. Indeed it does. Yet, as with his music to *Peer Gynt*, the composer himself tended to underestimate the quality of his work because it was produced on commission and under circumstances that he did not find ideal. Only after it achieved a genuine and lasting popularity did Grieg think better of it.

Grieg referred to the *Holberg* music rather scornfully as a "peruke-piece," that is, a masquerade in powdered wig; yet it is not only an attractive work in its own right, but is also a pioneering example of the revival of Baroque styles, a tendency that led in our century to the neo-Classical masterpieces of Stravinsky and much else. The opening prelude works a short figure against a persistent rhythmic accompaniment, like the preludes of Baroque harpsichord composers. Some of the dance patterns used in traditional Baroque suites—sarabande, gavotte and musette (imitating the small bagpipe), and rigaudon—are recreated by Grieg in a modern style, and the Air seeks to recapture the style of development found in slow movements by composers like J.S. Bach.

* * * * *

Wolfgang Amadè Mozart was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed his third violin concerto on September 12, 1775; the piece probably had its premiere in Salzburg not long afterward. In addition to the solo instrument, the score calls for two each of oboes and horns plus orchestral strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, Leopold made sure to teach him his own instrument as well as the piano, and for a time he served as concertmaster in Salzburg. But it appears that Wolfgang's devotion to the violin dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos. All of his violin concertos are early works, all but one composed in 1775 (the first seems to have been written a year or two earlier). It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra.

All five of the violin concertos of 1775—when Mozart was but nineteen years old—date from a period when the composer was still consolidating his concerto style and before he had developed the range and dramatic power of his mature piano concertos. They still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sec-

tions. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the nine months during which they were composed, Mozart's concerto technique underwent substantial development, and the last three of the five concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the Second and Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the *galant* style to a more sinewy and spacious kind of melody. The second theme of the orchestral ritornello has a striking shape that Mozart withholds from re-use until the end of the recapitulation. The development section begins in the dominant minor and moves with purposeful strides through a series of closely related keys back to the tonic and the recapitulation, in which the soloist dominates.

The Adagio is wonderfully dreamy, with muted upper strings in triplets and pizzicato cello and bass imparting some of the same expressive qualities as the slow movement of the much later piano concerto in C, K.467. The oboes take part in the dialogue with their little interjections in pairs. The Rondeau is a sprightly 3/8 dance in Allegro tempo. At the opening the wind instruments appear only for occasional punctuation, but they play a progressively more important role throughout. The biggest surprise comes with a change of meter (2/2) and the appearance of a totally new idea in G minor, a graceful dance step for the solo violin over pizzicato strings. This runs directly into a livelier tune of folklike character in G major. This two-section minor/major tune has recently been identified as a Hungarian melody known as the "Strasbourger"; hence the present concerto is the one that should bear the nickname "the

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Strasbourger," not the Fourth Violin Concerto, to which the name is sometimes applied. The wind instruments, having played a more vital role in the G major section, withdraw from prominence for a time after the beginning of the recapitulation, but they return in the whimsical coda to bring the concerto to a surprising and witty ending without any of the stringed instruments.

* * * * *

Manuel de Falla was born in Cadiz, Spain, on November 23, 1876, and died in Alta Gracia, Argentina, on November 14, 1946. He composed *El amor brujo* for the gypsy singer and dancer Pastora Imperio, who took the leading role, both singing and dancing, in the premiere of the original version at the Teatro Lara in Madrid on April 15, 1915. The following year Falla expanded the orchestration, and the piece took its final familiar form for a stage performance in Paris on May 22, 1925. But it is the long-lost original version that will be heard here. In addition to the mezzo-soprano or alto soloist, the score calls for flute (doubling piccolo), oboe, horn, trumpet, bells, strings, and piano.

It has become a commonplace to say that the best Spanish music was composed by French or Russian composers; examples adduced to demonstrate the truth of this proposition include Lalo's *Symphonie espagnole,* Bizet's *Carmen,* Rimsky-Korsakov's *Capriccio espagnole,* Debussy's *Ibéria,* and Ravel's *Rapsodie espagnole.* However true the statement may have been in the nineteenth century, the rise of a group of talented native Spanish composers in the twentieth has changed the situation entirely. Yet even these Spanish composers for the most part undertook their advanced studies in Paris, where they often established the groundwork for their future fame and became closely associated with leading French composers.

Manuel de Falla, the most important and original of the first generation of native Spanish nationalist composers (a group that also included the slightly older Granados and Albéniz), began his musical training in his native Cadiz, though he was at first undecided between careers in music or literature. By 1893 he had firmly decided to become a composer, particularly through the influence of a series of concerts by a local orchestra in Cadiz, playing in the Museo de Pinturas, where he heard the music of Edvard Grieg, whose Norwegian nationalism, based on native folk song and presented with imaginative harmonization, inspired Falla with "an intense desire to create one day something similar with Spanish music." He entered the Madrid Conservatory in 1898, where he was a stellar student and won prizes in all his courses. When his family suffered financial reversals around 1900, Falla began composing *zarzuelas,* the popular form of Spanish musical theater, roughly equivalent to the Viennese or Parisian operetta, but these works enjoyed only a limited success. He aimed at further studies in Paris, but first he worked, from 1902, with Felipe Pedrell, a scholar and composer of Spanish music, who helped two generations of Spanish musicians (Albéniz, Granados, Falla, and Roberto Gerhard) find their way as Spanish nationalists in a manner that converted the characteristics of native music into materials that could be employed with the techniques of the broader European musical tradition.

By 1907, when Falla left for Paris, he had achieved great popularity with songs, piano pieces, and, above all, his opera *La vida breve,* the first of his works to reveal his particular personality. The same work made his reputation in Paris, after he showed it to Paul Dukas, who supported its performance at the Opéra-Comique. This did not take place until 1913, and by that time Falla had met Debussy, Ravel, and Albéniz, and had enlarged and rescored the opera. He found himself completely at home in Paris, both for the warmth with which his music was received and for the stimulation of the many other composers working there.

The outbreak of World War I sent Falla back to Spain. But shortly before leaving Paris he made the acquaintance of María and Gregorio Martínez Serra, with whom he was to collaborate on a number of projects, the first of which was a *gitanería* or

"gypsy scene" in one act called *El amor brujo*, usually translated as "Love the Magician," or, more freely, "Wedded by Witchcraft." Following the premiere of this version in Madrid in 1915, Falla expanded it to full orchestral treatment (but without songs) the following year and then, almost a decade later, produced the version that is familiar today: a ballet with several songs sung from the orchestra pit to reflect the emotions being presented on stage.

The ballet score became world-famous. One number, in particular, the *Ritual Dance of Fire*, went around the world in a version for piano solo made by Falla at the request of his friend Arthur Rubinstein. But it is the virtually unknown original version that concerns us here. Until recently the first version was believed lost, and all that was known of it was hearsay with no score for verification. But one always likes to know what the original version of a masterwork was like, and this is now possible. The research of Antonio Gallego demonstrated that various seemingly unconnected manuscripts in the Falla archive in Granada in fact made up the complete score of the original version. The features of the final version were already present, but in a different order and sometimes with different titles. The original scenario was in two scenes, later reduced for the ballet to one.

The work was first conceived as a specialty piece for a gifted gypsy singer and dancer named Pastora Imperio at the suggestion of Martínez Serra, through whom Falla became acquainted with Pastora and her family of Andalusian gypsies. Fasci-

EL AMOR BRUJO (original version of 1915)

FIRST TABLEAU. Introduction and Scene. The action takes place in Cadiz at night. The gypsies are drawing cards to reveal the future of their loves. Candelas, saddened by the card she draws, sings the **Song of Sorrowing Love**:

> Ay! I do not know what I feel or what is happening to me when that accursed gypsy is not here. Ay! The candle burns, but much more does the fiery hell of my blood blaze with jealousy. Ay! The stream murmurs, for love of another he has forgotten me. Ay! Since the water does not put out the fire, suffering gnaws at me, love poisons me, woe kills me.

Sortilege. At midnight the gypsies abandon themselves to magic rituals. They have thrown incense and rosemary onto the brazier. Amid the smoke and fragrance, Candelas performs the **Dance of the End of the Day**. The fiancé of one of the gypsies arrives. When he leaves with his sweetheart, Candelas sings the **Romance of the Fisherman**:

> Along the road I went, searching for happiness. My heart has not forgotten what my eyes saw then. I asked everyone who knew him: "Have you seen him?" and no one answered me. I went along the road and my love did not appear. Tears flowed down my face. The path was narrower as the day closed in.
>
> By the riverbank a man was fishing, and he sang, "I do not want to catch the little river fishes, I want to recapture a love that I have lost." "O, fisherman, you have lost a love, but they have stolen mine." Hearing these words of the sad lovers, the water spoke: "If your pain is so great, there is a cave in the forest where you will find a sorceress skilled in love's witchcraft. Go to her. She will find a remedy for your pains."
>
> I shall follow the river's advice; I shall go to the cave of the sorceress. If she cannot help me, I will die.

INTERMEZZO

SECOND TABLEAU. Introduction. We are now at the cave of the sorceress. There is no trace of will-o'-the-wisp or of a malevolent spirit in this atmosphere of magic and sorcery.

nated by their music, he undertook a thorough study of the forms of music that we call *flamenco*—song types known as *seguiríyas, soleares, polo,* and *alegrías.* The scenario for the gypsy piece was developed by Serra from a story told him by Pastora's mother.

Probably that first version disappeared because its premiere—in Madrid on April 15, 1915—was not successful, though the reason apparently had little to do with its musical quality. Falla's years in France had raised doubts among critics as to the genuineness of his commitment to Spanish art, and this was reflected in negative reviews. But within a year the composer had been "rehabilitated" through successful performances of *La vida breve* and an early version of his ballet *The Three-cornered Hat.* So when he presented a concert performance of *El amor brujo,* rescored for full orchestra in 1916, the work attained an instant success.

So what differences exist between the original conception and the final, more familiar version? Virtually all of the musical ideas, and all of their distinctive instrumental colors, are already present in the chamber version, but they become rearranged for the ballet. Moreover, though the ballet retains three of the songs and the short vocal finale, the original work had several other songs, of which the vocal line is suppressed in the ballet, though the musical substance remains in the orchestral part. But, as Falla himself noted, "the augmentation of the number of instruments in no way modified the character of the first version as regards its particular color and the suggestion of primitive Arab-Hispanic instruments." But the scenario is somewhat different. As presented in its original form tonight, *El amor brujo* was Falla's attempt to create a musical theater work not dissimilar from the smaller forms of *zarzuela,* but of higher artistic quality.

—Notes by Steven Ledbetter

Scene. Candelas enters, and when she approaches the magic circle of incantations, she is pursued by a will-o'-the-wisp that finally evaporates in the air. **Dance of the Will-o'-the-Wisp**. **Interlude**. Now Candelas prepares to put an end to the witchcraft and thereby find her lost love again. She sings the **Song of the Will-o'-the-Wisp:**

> Love is like the will-o'-the-wisp, it is just like it. You flee from it, and it pursues, you call it, and it runs away. Ill-fated are the black eyes that turn upon it! Ill-fated is the sad heart that wishes to burn in its flame! Love is like the will-o'-the-wisp that vanishes!

Candela seizes the magic phial. The incantations begin, while she intones the **Conjuration for the Reconquest of Lost Love**:

> By Satan! By Barabbas! I want the man who has forgotten me to come and fetch me. Head of bull, eye of lion! My love is far away, I want him to hear my voice. Let him come, let him come! Let him not be able to rest, or lie in bed, or even sit in a chair until he falls into my hands!

Scene. Bewitched by the incantations, the lover comes. To charm him, Candelas dances and sings the **Dance and Song of the Feigned Sorceress**:

> You are the wicked gypsy boy whom a gypsy girl loved; the love she gave you, you did not deserve! Who would have thought that you would forsake her for another! Do not come near, do not look at me, for I am a real witch. Whoever dares to touch me will find his hand burned. I am the voice of your fate! I am the fire that consumes you! I am the wind that carries your sighs! I am ocean into which you sink!

Finale. The sound of the bells marks the end of night. The dawning of the new day finds the lovers reconciled. "Day is already dawning! Ring, bells, ring; my happiness has at last returned."

—S.L

Tanglewood 1995

SEIJI OZAWA HALL

Prelude Concert

Friday, August 18, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
RONALD BARRON, trombone
BONNIE BEWICK, violin
NICOLE MONAHAN, violin
EDWARD GAZOULEAS, viola
OWEN YOUNG, cello
JOHN BROWNING, piano
KAYO IWAMA, piano

DUTILLEUX — *Choral, Cadence, et Fugato* for trombone and piano

Mr. BARRON and Ms. IWAMA

BRAHMS — Quintet in F minor for piano and strings, Opus 34

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro; Trio
Finale: Rondo sostenuto—Allegro non troppo—Presto, non troppo

Mr. BROWNING; Ms. BEWICK, Ms. MONAHAN, Mr. GAZOULEAS, and Mr. YOUNG

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Notes

Though one of the most respected of contemporary composers (and the composer-in-residence at Tanglewood this summer), **Henri Dutilleux** (b.1916, Angers, France) remains relatively little-known. He is a careful, fastidious worker, never eager to rush the completion of a piece, and he has destroyed a number of his earlier compositions that, to his mind, too strongly reflected the youthful influence of Ravel in particular. Thus, oddly enough for a composer approaching fourscore years, his reputation is based almost entirely on a handful of pieces composed since the Second World War: the piano sonata of 1947, two symphonies (1950 and 1958-59, the second of which was commissioned by the BSO for its seventy-fifth anniversary), *Métaboles*, a cello concerto, a violin concerto, and, increasingly in recent years, chamber compositions. He

is currently completing a new orchestral work for the Boston Symphony Orchestra.

Dutilleux has never fit into any of the pigeonholes of contemporary composition, has never been part of a "school." His *Chorale, Cadence, et Fugato* for trombone and piano (1950) is an early score, dating from before the time when the composer really found his own style. It is one of the last of a series of works for solo instrument with piano that he composed during the 1940s. He had started with his Sonatine for flute and piano, composed in 1943, a difficult time for the young composer not only on account of the normal problems of finding one's own way creatively, but also because of the German occupation of Paris, which stultified creative endeavors. Dutilleux spent most of the war years giving lessons, writing functional music to be played in restaurants, and serving as the accompaniment pianist for the chorus of the Opéra. Both the flute piece and the trombone piece were designed to be used as set-pieces in competitions at the Paris Conservatoire, this at the request of the director Claude Delvincourt, who wanted the young musicians in his charge to confront the challenges of new musical techniques along with their more traditional studies. His *pièces de concours* also include works for oboe and bassoon.

The very title *Chorale, Cadence, et Fugato* provides a clear outline of the piece ("*cadence*" is the French word for cadenza). At the beginning the trombone intones a broad melody cast in the simple rhythmic/melodic style of a Bach chorale (though becoming far more chromatic as it proceeds) over an accompaniment that might be thought of as a reduction for keyboard of the other vocal parts in a church choir. The cadenza allows the soloist to perform with great rhythmic freedom in a bolder style, while the closing fugato, begun by the piano, calls for breath-taking virtuosity.

* * * * *

Brahms's quintet in F minor went through a tortuous pre-history before ending up as a cornerstone of the chamber music repertory. In 1862 Brahms composed the work as a string quintet (with two cellos, like the great C major quintet of Schubert). On August 29 he sent the first three movements to Clara Schumann, who replied on September 3:

> I do not know how to start telling you quietly the great delight your quintet has given me. I have played it over many times and I am full of it. It grows on me. What a world of strength there is in the first movement, and what an Adagio! It is one long melody from start to finish. I am constantly playing it over and over again and never wish to stop. I like the Scherzo also, but I am inclined to think the Trio a bit too short. When will the last movement be ready?

When the complete work arrived, Clara was full of enthusiasm: "The work is a masterpiece." The views of violinist Joseph Joachim were slightly tempered. He admitted that the piece was "certainly of the greatest importance and . . . strong in character," but it was also very difficult, and "I am afraid that without vigorous playing it will not sound clear." By April 1863 Joachim had rehearsed it several times, and he felt more strongly that Brahms would wish to make changes before allowing publication. The composer did, in fact, adjust some of the passages that Joachim objected to. But even so, when he heard a private performance in Vienna, he was not satisfied. And when Joachim himself played the quintet for Brahms in Hanover, the composer was convinced that he had demanded too much of the strings and still knew too little of their capabilities.

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Brahms withdrew the string quintet entirely and turned it into a sonata for two pianos, which he completed by February 1864 and performed with Karl Tausig in April. The work was still not a success. Clara Schumann insisted that it called for the resources of an orchestra, and begged Brahms to rework the material yet again. This time he took the advice of Hermann Levi and turned it into a quintet for piano and strings, thus combining elements of both the earlier versions. He sent the final score to Levi in November 1865, and received a rapturous response from the enthusiastic musician:

> The quintet is beautiful beyond words. Anyone who did not know it in its earlier forms . . . would never believe that it was not originally thought out and designed for the present combination of instruments. . . . You have turned a monotonous work for two pianos into a thing of great beauty, a piano duo accessible only to a few connoisseurs into a tonic for every dilettante who has some music in him, a masterpiece of chamber music, the like of which we have not seen since 1828 [the year Schubert died].

Even so, Brahms continued polishing his quintet further before sending it off to his publisher in July 1865. He also chose to publish the intermediate two-piano version of the score, though he utterly destroyed the original version for strings alone. He was not to return to the string quintet for nearly twenty years—and when he did, it was to a different ensemble, with two violas instead of two cellos.

The first movement grows from three tiny musical ideas presented right at the outset and varied with wonderful imagination into a tightly cohesive structure that constantly harps at the minor mode, only briefly relenting at the end of the exposition and in a parallel passage of the recapitulation. An extended passage for the four strings alone (almost the only one in the movement) seems to foretell a brighter and gentler conclusion, but this is rudely cut off by a violent reversion to the minor-key storms of the opening idea.

The slow movement is lushly harmonized and sweet, the strongest possible con-



trast to the first movement. It is direct and singing throughout, with the opening section of its ABA form rescored at its return.

The scherzo starts out with a tense pizzicato pulse in the cello, and it looks as if we are in for a mysterious and ghostly time. The syncopated 6/8 figure soon turns into a 2/4 march (still hushed) and suddenly bursts into a broader 6/8 version of the march. Brahms particularly enjoys the contrast of meters, and he works out his material in an unpredictable way (including a crisp, hushed fugal passage) and untraditional keys. The scherzo proper ends with urgently reiterated statements of a D-flat sinking to C; this falling semitone is one of the most important motives of the whole piece, but its appearance here—particularly on D-flat and C—is very likely an intentional reference to the conclusion of Schubert's great C major quintet. Remember that Brahms originally wrote this passage for the same five instruments that Schubert used, so the sonority would reinforce the reminiscence. The Trio is, as usual, in marked contrast to the tension of the scherzo, a grand, noble tune stated twice (with different scoring) before beginning to work its way back for the repeat of the scherzo.

The finale opens with a dark, chromatic introduction yearning upwards and threatening some massive explosion. When the Allegro finally arrives, it turns out to be a quirky cello tune, followed by a syncopated second subject. The elements draw together in an extended coda in a faster tempo (but not too fast—Brahms is careful to modify his "*Presto*" with "*non troppo*," and his own performances are reported to have been quite deliberate). Misleading final-sounding chords bring on the second subject, now in much more dramatic guise and extended at some length, before the vigorous syncopation of the scherzo returns to bring the quintet to a passionate close.

—Notes by Steven Ledbetter

ARTISTS

Ronald Barron joined the Boston Symphony Orchestra in 1970 and became its principal trombonist in 1975. A graduate of the Cincinnati College Conservatory of Music, where he studied with Ernest Glover, Mr. Barron won the highest trombone prize awarded at the 1974 Munich International Competition and subsequently appeared as soloist with the Bavarian Radio Orchestra. Mr. Barron has been soloist with the Boston Pops Orchestra. His recordings include a solo album of twentieth-century music for trombone entitled "Le Trombone Française," an award-winning album of American band music from the turn of the century entitled "Cousins," and an album devoted entirely to music of Paul Hindemith. Mr. Barron teaches at Boston University and at the Tanglewood Music Center.

Born in Honolulu, Hawaii, in 1963, violinist **Bonnie Bewick** joined the Boston Symphony Orchestra in January 1987. Ms. Bewick performs frequently in the Boston area in recitals and chamber music concerts. Founder of the First Presbyterian Artists Series in Quincy, she teaches privately and has also taught at the New England Conservatory Extension Division. Ms. Bewick studied at the University of Michigan in Ann Arbor and received her bachelor's degree in music from the Curtis Institute in Philadelphia. Her teachers included Aaron Rosand and David Cerone at Curtis, Ruggiero Ricci and Paul Makanowitzky in Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras, and with the Boston Pops and the Cape Ann Symphony in New England. Her orchestral experience has included positions with the Colorado Philharmonic, the Lansing Symphony Orchestra, and the Peninsula Symphony Orchestra. She has appeared as concertmaster and soloist with the New England Philharmonic, and has also been a member of the Grand Teton Music Festival Orchestra and the orchestra of the Spoleto Festival of Two Worlds.

Violinist **Nicole Monahan** joined the violin section of the Boston Symphony Orchestra in April 1995, having most recently been assistant principal second violinist of the Charleston

Symphony in South Carolina. Before that she was principal second violinist of the Norfolk Chamber Orchestra, assistant concertmaster of the La Jolla Summerfest Chamber Orchestra, and concertmaster of the Juilliard Symphony Orchestra and Chamber Orchestra. Ms. Monahan studied at the Juilliard School in New York; her teachers have included Cho-Liang Lin, Robert Lipsett, and Roland Vamos. The recipient of several awards—including first prize in both the Fischoff National Chamber Music Competition and the Bellflower Young Performers Competition—she has performed chamber music and appeared in recital at Lincoln Center, the Norfolk Chamber Music Festival, the La Jolla Summerfest Rising Young Stars Series, and the Focus! Festival in New York. She has appeared on National Public Radio, *Entertainment Tonight,* ABC-TV's *20/20, Donahue,* and *Eye on Chicago.*

Violist **Edward Gazouleas** joined the BSO at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Mr. Gazouleas was a member of the Pittsburgh Symphony from 1985 to 1990. An avid chamber musician, he was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. He has taught viola as an instructor at Temple University and privately at Swarthmore College.

Cellist **Owen Young** graduated *cum laude* from Yale University with bachelor's and master's degrees in music. A Tanglewood Music Center Fellow in 1986 and 1987, and a participant also in the Banff and Aspen summer music festivals, he played as an Orchestra Fellow with the Atlanta Symphony in 1988 and with the BSO for the 1988-89 season. From 1989 to 1991 he was a member of the Pittsburgh Symphony; from 1990 to 1991 he taught at Duquesne University in Pittsburgh. Mr. Young joined the BSO in August 1991, at Tanglewood. Currently Resident Tutor of Music and Director of Concerts in Dunster House at Harvard University, he is also involved as teacher and coach at The Walnut Hill School, the New England Conservatory Extension Division, the Boston University Tanglewood Institute, and with Project STEP (String Training and Educational Program for minority students).

For a biography of **John Browning**, see page 42.

Kayo Iwama earned her bachelor of music degree at Oberlin College Conservatory of Music, where she was elected into the honor society Phi Kappa Lambda. She continued her studies with Gilbert Kalish at the State University of New York as a Graduate Council Fellow; as a Tanglewood Music Center Fellow for two summers; and at the International Summer Academy in Salzburg, Austria. A resident of Boston, Ms. Iwama performs extensively as a recital collaborator and as a member of the Hammershoi Piano Trio. She has served as rehearsal pianist for conductors of the Boston Symphony Orchestra and has toured the United States with baritone Christópheren Nomura, including a critically acclaimed Kennedy Center debut recital. Last year she made her European debut with soprano Ann Panagulias at the Théâtre du Châtelet in Paris. Formerly an accompanist at the Stearns Institute for Young Artists at the Ravinia Festival, Ms. Iwama currently teaches at the Walnut Hill School and New England Conservatory and joined the vocal faculty of the Tanglewood Music Center this summer.



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Friday, August 18, at 8:30

JEFFREY TATE conducting

ELGAR — Variations on an Original Theme, Opus 36, *Enigma*

Theme (Andante)
1. C.A.E. (L'istesso temp)
2. H.D.S.-P. (Allegro)
3. R.B.T. (Allegretto)
4. W.M.B. (Allegro di molto)
5. R.P.A. (Moderato)
6. Ysobel (Andantino)
7. Troyte (Presto)
8. W.N. (Allegretto)
9. Nimrod (Adagio)
10. Intermezzo (Dorabella) (Allegretto)
11. G.R.S. (Allegro di molto)
12. B.G.N. (Andante)
13. ***Romanza (Moderato)
14. Finale. E.D.U. (Allegro)

INTERMISSION

BRAHMS — Piano Concerto No. 1 in D minor, Opus 15

Maestoso
Adagio
Allegro non troppo

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Baldwin piano

John Browning plays the Steinway piano.

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NOTES

Edward Elgar
Variations on an Original Theme, *Enigma*, Opus 36

Edward Elgar was born at Broadheath, near Worcester, England, on June 2, 1857, and died in Worcester on February 23, 1934. He began the Enigma *Variations in October 1898 and completed them on February 19, 1899. The score bears the dedication "To my friends pictured within." The first performance was given in London on June 19 the same year, Hans Richter conducting. The Boston Symphony first played the Variations on December 24 and 26, 1903, when Wilhelm Gericke conducted. Jean Morel gave the first Tanglewood performance on July 24, 1954, and Simon Rattle the most recent on August 20, 1993. The score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, triangle, bass drum, cymbals, organ (ad lib.), and strings.*

Edward Elgar was in almost every respect an outsider: largely self-taught in a day when only strict academic training, preferably including one of the two universities, was considered absolutely essential; Roman Catholic in a country officially Protestant; a musician of deep feeling and commitment in a culture that viewed music as an insignificant entertainment. But most galling was the fact that he was the son of a shopkeeper in a class-ridden society that could never get over looking down its nose at people "in trade." And yet, ironically, it is just those facts, the very things that made him feel ever the outsider, that also allowed him to develop his musical talents as a composer of marked originality.

He spent his youth in Worcester, a sleepy cathedral town in western England, living over the family music shop. He spent much time absorbing the scores in stock, pursuing his own original course in music rather than the stodgy academic instruction prevalent at the official schools. Except for violin lessons he had no formal training, but already as a child he showed promise of an original talent. At sixteen he left business forever and supported himself as a freelance musician in Worcester,



filling various positions as violinist, conductor, and even bassoonist in a wind quintet, as well as teacher of violin. Five years spent as conductor of an "orchestra" made up of staff members of the county mental asylum in nearby Powick was invaluable. He composed original music and rescored the classics for whatever instruments were available each week, gaining in this way a thorough practical knowledge of how instruments sound in performance. He later used to boast that he had never had to reorchestrate a passage after hearing it in performance because it always sounded exactly as he had imagined it would.

In 1889 he married Caroline Alice Roberts, a woman convinced of his genius. Alice was eight years his senior and far his social superior (this was a time when such things were considered to be very important), but she had the backbone to withstand the relatives who objected to the match. She encouraged Elgar to compose the great works that she knew he had in him. During the thirty years of their marriage, Elgar became England's first composer of international stature in two centuries—and after her death, which occurred fourteen years before his own, he was never able to complete another large work.

Until he was forty Elgar remained a purely local celebrity. Shortly after the premiere of his cantata *Caractacus* at the Leeds Festival in October 1898, Elgar sat musing at the piano one day, idly playing a pensive melody that had occurred to him. When his wife asked what it was, he said, "Nothing, but something might be made of it." He named several of their friends. "Powell would have done this, or Nevinson would have looked at it like this." Alice commented, "Surely you are doing something that has never been done before?" Thus encouraged, Elgar sketched out an entire set of variations on his original theme. On October 24 he wrote to his friend August Jaeger at Novello's music publishers to announce that he had sketched a set of orchestral variations. "I've labelled 'em with the nicknames of my particular friends—*you* are Nimrod. That is to say I've written the variations each one to represent the mood of the 'party' writing the var[iation] him (or her)self and have written what I think they wd. have written—if they were asses enough to compose."

On November 1, the Elgars' young friend, Dora Penny, was invited to lunch and to hear Elgar's new piece. The composer played the piano, while Dora turned pages for him.

> He played the theme and started in on the variations. Then he turned over two pages and I saw No. III, R.B.T., the initials of a connexion of mine. This was amusing! Before he had played many bars I began to laugh, which rather annoyed me. You don't generally laugh when you hear a piece of music for the first time dedicated to someone you know, but I just couldn't help it, and when it was over we both roared with laughter! "But you've made it *like* him! How on earth have you done it?"

Dora Penny (herself a "variation" named "Dorabella") was probably the first person outside the Elgar household to learn the secret of the variations.

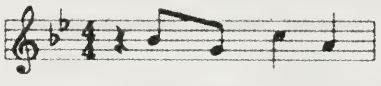
After completing the orchestration, between February 5 and 19, 1899, Elgar sent the score off to Hans Richter, and waited a nervous month before learning that he would program the work. At the premiere, on June 19, a few critics were miffed at not being let in on the identity of the friends whose initials appeared at the head of each movement. But the work itself achieved a sensational success.

The friends have long since been identified, so that mystery is solved. But another mystery about the *Enigma* Variations will probably be argued over forever. It has to do with the title and a statement Elgar made in the program note at the work's premiere. The manuscript of the score simply bears the title "Variations for orchestra composed by Edward Elgar, Op. 36." Over the theme, though, someone has written in pencil the word "Enigma." The handwriting appears not to be Elgar's. Still, he did not object to the word, and in fact his program note implied the presence of a mystery, a "dark saying" that "must be left unguessed." He added, "through and over the whole set another larger theme 'goes' but is not played." The mysteries of the "dark

saying" and the "larger theme" have exercised the ingenuity of many people since 1899. Every few years a new "solution" is proposed, and the arguments start all over again. The most recent, and convincing, argument cites the slow movement of Mozart's *Prague* Symphony as the basis for Elgar's theme. But in the end, it is only the quality of the music that determines how frequently we wish to hear the *Enigma* Variations.

Elgar himself revealed the identity of the "Variations" in a set of notes written in 1913, later published with photographs of each of the individuals. Elgar's remarks will be quoted in the discussion below.

The theme is remarkable in itself. It goes by stops and starts, broken up into little fragments which, at the outset, hardly seem "thematic." It has been pointed out that the first four notes provide a perfect setting, in rhythm and pitch, of the name "Edward Elgar," who thus writes his signature, so to speak, on the whole work.



[Ed- ward El- gar]

It begins in G minor, has four rising bars in the major, then is restated in the minor with an expressive new counterpoint. It leads directly into:

I. (*C.A.E.*) Caroline Alice Elgar, the composer's wife. "The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who know C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration." Oboe and bassoon have a little triplet figure in the opening measures that had a private resonance for the composer and his wife: it was the signal he used to whistle when he came home (it reappears in the last variation).

II. (*H.D.S.-P.*) Hew David Steuart-Powell played piano in a trio with Elgar (violin) and Basil Nevinson (Variation XII). "His characteristic diatonic run over the keys before beginning to play is here humorously travestied in the semiquaver passages; these should suggest a Toccata, but chromatic beyond H.D.S.-P.'s liking." The chromatic figures race along in the strings and woodwinds; eventually the theme appears in longer note values softly in the cellos and basses.

III. (*R.B.T.*) Richard Baxter Townshend was an author of a series of Tenderfoot books (*A Tenderfoot in Colorado* and *A Tenderfoot in New Mexico*), as well as a classical scholar and a lovable eccentric. Elgar says that the variation refers to his performance as an old man in some amateur theatricals in which his voice occasionally cracked to "soprano" timbre (the oboe with the main part of the theme, later joined by the flute).

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IV. (*W.M.B.*) William Meath Baker, a country squire with a blustery way about him. He tended to give "orders of the day" to his guests, especially with regard to arrangements for carriages. Elgar depicts his forcible delivery. The middle section of this very fast movement contains "some suggestions of the teasing attitude of the guests."

V. (*R.P.A.*) Richard Penrose Arnold, a son of Matthew Arnold, a self-taught pianist. "His serious conversation was continually broken up by whimsical and witty remarks. The theme is given by the basses with solemnity and in the ensuing major portion there is much lighthearted badinage among the wind instruments."

VI. (*Ysobel*) Isabel Fitton was an amateur viola player, whom Elgar draws into the music by writing a leading part for her instrument built on a familiar exercise for crossing the strings, "a difficulty for beginners; on this is built a pensive, and for a moment, romantic movement."

VII. (*Troyte*) One of Elgar's closest friends, Arthur Troyte Griffith, an architect in Malvern. Elgar said that the variation represented "some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing 'slam' records that the effort proved to be in vain."

VIII. (*W.N.*) Winifred Norbury is the bearer of the initials, but Elgar commented that the variation was "really suggested by an eighteenth-century house. The gracious personalities of the ladies are sedately shown." But because W.N. was more involved with music as a competent pianist, Elgar has also suggested her characteristic laugh.

IX. (*Nimrod*) August Jaeger ("*Jaeger*" is German for "hunter," and Nimrod is the "mighty hunter" of the Old Testament) worked for Elgar's publisher, Novello, and often provided enthusiasm and moral support for the composer, who rarely in those years found encouragement from anyone but Alice. The variation is a record of a "long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven." According to Mrs. Powell, Jaeger also discoursed eloquently on the hardships Beethoven endured in his life, and he encouraged Elgar not to give up. In any case, the theme is arranged so as to suggest a hint of the slow movement of Beethoven's *Pathétique* Sonata, Opus 13. This Adagio is the best-known single excerpt from the Variations, noble, poignant, and deeply felt. In England it has become a traditional piece to commemorate the dead. Elgar, writing after Jaeger's own death, said, "Jaeger was for many years my dear friend, the valued adviser and the stern critic of many musicians besides the writer; his place has been occupied but never filled."

X. (*Dorabella*) Dora Penny, later Mrs. Richard Powell, who first heard the variations even before Elgar had orchestrated them. The "intermezzo" that comprises this movement is a lighthearted contrast to the seriousness of "Nimrod." It is also the farthest away from the theme of any of the variations in the set.

XI. (*G.R.S.*) Dr. George R. Sinclair, organist of Hereford Cathedral, though the variation has more to do with his bulldog Dan, who was a well-known character. As Elgar explained, the opening had to do with Dan "falling down the steep bank into the river Wye; his paddling upstream to find a landing place; and his rejoicing bark on landing. G.R.S. said, 'Set that to music.' I did; here it is."

XII. (*B.G.N.*) Basil G. Nevinson was a fine amateur cellist who performed with Elgar and Steuart-Powell (Var. II) in a trio. The variation features a melody, marked "molto espressivo," for cello solo in "tribute to a very dear friend whose scientific and artistic attainments, and the wholehearted way they were put at the disposal of his friends, particularly endeared him to the writer."

XIII. (***) Another mystery: It has often been asserted that the asterisks represent Lady Mary Lygon, who was supposedly on a sea voyage to Australia at the time of composition (she wasn't), hence the clarinet quoting Mendelssohn's *Calm Sea* and *Prosperous Voyage.* Other candidates have been put forward, some of which would seem to have a more intimate relationship with the composer. The variation is highly atmospheric, as the "drums suggest the distant throb of the engines of a liner" under

the Mendelssohn quotation.

XIV. (*E.D.U.*) Elgar himself. When Dora Penny first heard this movement in Elgar's study, she couldn't figure out whose initials stood at the head of the page. Only after he dropped a broad hint did she realize that it was Alice's nickname for Elgar—"Edu"—written as if it were initials. Elgar wrote that the movement was "written at a time when friends were dubious and generally discouraging as to the composer's musical future." During the course of the movement he refers especially to C.A.E. and to Nimrod, "two great influences on the life and art of the composer."
As Elgar correctly noted, "The whole of the work is summed up in the triumphant, broad presentation of the theme in the major."

The *Enigma* Variations remains, justifiably, Elgar's best-known work. In its invention, its range of expression, its play of light and dark between movements and keys, the craftsmanship of its links between movements, its exploiting of the various possibilities of the orchestra, its melodic fertility—in all of these things, the work is quite simply a masterpiece. If we remember that it appeared unannounced in a country that had not produced a serious composer of major stature since Purcell (who died in 1691), we can appreciate the tone of Arthur Johnstone's remarks in the *Manchester Guardian* after a performance of the Variations in 1900: "The audience seemed rather astonished that a work by a British composer should have other than a petrifying effect upon them."

—Steven Ledbetter

Johannes Brahms
Piano Concerto No 1 in D minor, Opus 35

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He wrote his Piano Concerto No. 1 in 1858, using some material that goes back as far as 1854 and that was originally intended for other purposes and designs. With Joseph Joachim conducting, Brahms himself played the first performance on January 22, 1859, in Hanover. The first American performance was given on November 13, 1875, by Nannetta Falk-Auerbach, with Carl Bergmann (a former conductor of the Boston Germania Orchestra and of the Handel & Haydn Society) leading the New York Philharmonic. Harold Bauer was soloist for the first Boston Symphony performances on November 30 and December 1, 1900, under Wilhelm Gericke. Claudio Arrau was soloist for the first Tanglewood performance on August 1, 1946, under Serge Koussevitzky's direction; Emanuel Ax was soloist for the most recent performance here, on August 20, 1993, under the direction of Simon Rattle. Besides the piano soloist, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

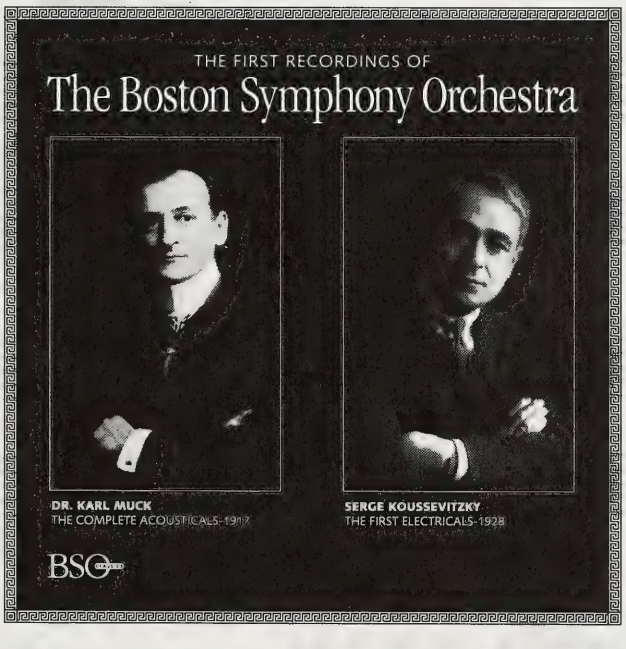
Admit, when you think of Brahms, you probably think of him as he is in the famous von Beckerath drawing of him at the piano—an older man with grey hair and flowing white beard, stout, sure to light a cigar when he is finished playing, then off to a place called The Red Hedgehog for wine and smoke and conversation, gruff and sometimes outright rude but still capable of turning on charm for the ladies, going for long walks, writing many letters, some of them distressingly arch, spending summers composing in places with names like Portschach, Mürzzuschlag, and Bad Ischl, but unable to tolerate any of them more than three years in a row, and of course writing solid masterpiece after solid masterpiece.

Right enough, but it has nothing to do with the twenty-five-year-old Brahms struggling to bring his D minor piano concerto to completion—"I have no judgment about this piece any more, nor any control over it," he writes to Joseph Joachim on December 22, 1857. Four years earlier, on October 28, 1853, Robert Schumann closed his career as music critic with the celebrated, oft-invoked article *New Paths*:

> . . . I have always thought that some day, one would be bound suddenly to appear, one called to articulate in ideal form the spirit of his time, one whose mastery would not reveal itself to us step by step, but who, like Minerva, would spring fully armed from the head of Zeus. And he is come, a young man over whose cradle graces and heroes have stood watch. His name is Johannes Brahms . . . and he [bears] even outwardly those signs that proclaim: here is one of the elect.

That year, Brahms had come to the Schumanns in Düsseldorf as a shy, awkward, nearsighted young man, boyish in appearance as well as manner (the beard was still twenty-two years away), blond, delicate, almost wispy. His two longest, closest musical friendships began in 1853—with the violinist, conductor, and composer Joseph Joachim, and with Clara Schumann. Both went through turbulent, painful stages, the one with Joachim much later, but that with Clara almost at once. On February 27, 1854, Robert Schumann, whose career as conductor had collapsed and who had begun to suffer from auditory and visual hallucinations, tried to drown himself, and five days later he was committed to an asylum in Endenich. Clara, pregnant with their seventh child, was desperate, and in the following weeks, Brahms's kindliness, friendship, and gratitude were transmuted into the condition of being passionately in love with this gifted, strong, captivatingly charming and beautiful thirty-five-year-old woman. Moreover, she returned his feelings. In their correspondence there is reference to "the unanswered question." Schumann's death in July 1856 was a turning point in Brahms's relations with Clara, though not the one for which he must have hoped. She seemed more married to Robert than ever, they pulled apart, and it took a while before they settled into the loving, nourishing friendship that endured until Clara's death in May 1896.

All this time, the music we know as the D minor piano concerto was in Brahms's head, occupying more and more pages of his notebooks, being tried out at the piano (or at two), sent to Joachim for criticism, discussed in letters. It is surely marked by the turmoil of these years, by Robert Schumann's madness and death, by Brahms's



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love for Clara and hers for him, by their retreat from their passion. Its composition was marked as well by purely musical troubles, by the mixed effect of the very young man's originality, his ambition, his inexperience (particularly with respect to writing for orchestra), his almost overpowering feeling for the past, his trembling sense of his own audacity at inserting himself into history as, somehow, a successor of Bach and Handel, Haydn and Mozart, Beethoven, Schubert, and Schumann.

He set out in 1854 to write a sonata for two pianos, but by June of that year, he was already uncertain about it and wrote to Joachim:

> I'd really like to put my D minor sonata aside for a long time. I have often played the first three movements with Frau Schumann. (Improved.) Actually, not even two pianos are really enough for me...I am in so confused and indecisive a frame of mind that I can't beg you enough for a good, firm response. Don't avoid a negative one either, it could only be useful to me.

In March he had traveled the few miles from Düsseldorf to Cologne in order to hear the Beethoven Ninth for the first time. More than twenty-two years would pass before he allowed himself to complete a symphony and have it performed, but still, from then on, the idea of writing such a work gave him no peace. Before long, the sonata for which two pianos were not enough turned into the symphony it had really wanted to be in the first place (and the choice of D minor, the key of the Beehoven Ninth, for this sonata/symphony is no coincidence). He was reluctant, though, to face the idea of symphony, nor would the sonority of the piano go away. To turn the music into a piano concerto seemed to be the answer, and by April 1856 he was sending drafts to Joachim ("You know how infinitely you could please me—if it's worth the effort at all—by looking at it very carefully and passing on to me even the most trivial of your thoughts and reservations").

Joachim to Brahms, December 4, 1856:

> I don't know whether you will be pleased by my penciled suggestions and wish you'd soon answer that unstated question, best of all by simply sending me the concerto's continuation...I become more fond of the piece all the time, though certain things don't altogether convince me compositionally: from page 21 to 24 it's too fragmentary, not flowing enough—restless rather than impassioned—just as in general, after the significant opening and the wonderfully beautiful song in minor, I miss an appropriately magnificent second theme—I do realize that something commensurately elevated and beautiful in major, something that could compete in breadth with the opening idea, must be hard to find—but even these reservations don't blind me to the many glories of the movement.

Brahms to Joachim, December 12, 1856:

> So here is the finale, just to be rid of it at last. Will it be good enough for you? I doubt it. The end was really meant to be good, but now it doesn't seem so to me. A thousand thanks for having looked over the first movement so benevolently and exactly. I have already learned a lot from your beautiful commentary...Scold and cut all you want.

Brahms to Joachim, early January 1857:

> You're not embarrassed to make heavy and heavier cuts in the rondo, are you? I know very well that they're needed. Send it soon. Here's the first movement, copied over for a second—and, please, severe—going over...Oddly enough, an Adagio is going along as well. If I could only rejoice over a successful Adagio. Write to me about it, and firmly. If you like a little bit, show it to our dear friend, otherwise not...I like the little alteration on page 19, line 2, but doesn't it remind me of Wagner?...Dear Joseph, I am so happy to be able to send you my things, it makes me feel doubly sure.

Joachim to Brahms, January 12, 1857:

> Your finale—all in all, I find it really significant: the pithy, bold spirit of the first theme, the intimate and soft B-flat major passage, and particularly the solemn

> reawakening toward a majestic close after the cadenza, all that is rich enough to leave an uplifting impression if you absorb these principal features. In fact, I even believe that even after the impassioned spaciousness of the first movement and the elevating reverence of the second it would make a satisfying close to the whole concerto—were it not for some uncertainties in the middle of the movement, which disturb the beauty and the total effect through a kind of instability and stiffness. It sounds as though the themes themselves had been invented by the creative artist in very heat of inspiration, but then you hadn't allowed them enough time to form proper crystals in the process of fermentation. [There follow several pages of detailed criticism of the harmonic structure and some questions about the scoring.]... A conversation with Frau Schumann led me to think it would be well if you wrote another finale, revision often being more trouble than new invention. *But that would be a waste of so much that is meaningful in the rondo, and perhaps you can bring yourself back to the point of working with your original impetuosity so as to make those few places over—I'd like that.*

So it went for months more, with revisions, with decisions to leave certain things alone ("I'm returning one passage still with the mark of Cain on its forehead"), with inquiries about horn transpositions, the risk involved in assigning a solo to the third horn ("The players in Hamburg and Elberfeld are worthless, and who knows about other orchestras?"), about the advisability of omitting the piccolo altogether (he did, settling finally on a contained and classical orchestra with woodwinds and trumpets in pairs, four horns, kettledrums, and strings). In December 1857 he wrote the despairing sentence already quoted: "I have no judgment about this piece any more, nor any control over it," adding "Nothing sensible will ever come of it." To which Joachim sensibly replied, "*Aber Mensch,* but I beg you, man, please for God's sake let the copyist get at the concerto." "I made more changes in the first movement," Brahms reported in March 1858 and even risked not sending them to Joachim. That good friend made his orchestra available for a reading rehearsal in Hanover in April, and bit by bit, Brahms came to face the inevitable: he must let it go and perform it.

The premiere in Hanover went well enough, but the performance in the more important city of Leipzig a few days later was a disaster:

> No reaction at all to the first and second movements. At the end, three pairs of hands tried slowly to clap, whereupon a clear hissing from all sides quickly put an end to any such demonstration... I think it's the best that could happen to one, it forces you to collect your thoughts and it raises courage. After all, I'm still trying and groping. But the hissing was really too much, yes?

"For all that," Brahms wrote in the same letter to Joachim, "one day, when I've improved its bodily structure, this concerto will please, and a second will sound very different." He was right on both points (though, in fact, he revised only some details). He became a master. For the solemn, sarabande-like slow movement of the D minor symphony-that-never-was, he found a beautiful use when he set to it the words "For all flesh is as grass, and all the glory of man as the flower of grass" in his *German Requiem.* And who would want the D minor concerto to be other than it is, great and with rough edges, daring and scarred, hard to make sound well, and holding in its Adagio, over which he once inscribed the words "*Benedictus qui venit in nomine Domini,*" all that in his painful, Werther-like loyalty and love he had felt about Robert and Clara Schumann?

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.





BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Saturday, August 19, at 8:30

JEFFREY TATE conducting

ALL-HAYDN PROGRAM

Overture to *Armida*

Concertante in B-flat for violin, cello, oboe, and bassoon, Hob. I:105
- Allegro
- Andante
- Allegro con spirito

MALCOLM LOWE, violin
JULES ESKIN, cello
ALFRED GENOVESE, oboe
RICHARD SVOBODA, bassoon

INTERMISSION

"Berenice, che fai," Cantata for soprano and orchestra (*Scena di Berenice*)

LORRAINE HUNT, mezzo-soprano

Symphony No. 104 in D, *London*
- Adagio—Allegro
- Andante
- Menuetto
- Allegro spiritoso

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Baldwin piano

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NOTES

Joseph Haydn
Overture to *Armida*

Franz Joseph Haydn was born at Rohrau, Lower Austria, on March 31, 1782, and died in Vienna on May 31, 1809. He composed the "dramma eroico" Armida *in 1783; the first performance took place at Eszterháza on February 26, 1784. It was Haydn's last opera to reach performance. Though very popular at Eszterháza,* Armida *dropped totally out of sight for nearly two hundred years. The first modern performance was given by Radio Cologne under the direction of Ferdinand Leitner in 1968. Seiji Ozawa gave the first Boston Symphony performance of the overture on July 17, 1977, at Tanglewood. Ozawa also led the overture's only other performance here, on August 14, 1983. The score of the overture calls for flute, two oboes, two bassoons, two horns, and strings.*

We know Haydn as the ever fertile and imaginative composer of fully a hundred symphonies and piles of string quartets, not to mention dozens of piano trios and sonatas, many splendid Masses, two great oratorios (plus several that are virtually unknown), and an almost innumerable collection of miscellaneous pieces large and small, light and serious. But operas? Oh, yes, Haydn composed some two dozen works for the musical theater, ranging in scale from plays with incidental scores and marionette operas to full-length three-act operas. What's more, his work in the theater was highly regarded in his day. Of the thirty years he spent at Eszterháza, the second half was largely devoted to opera. In addition to composing, he organized, rehearsed, and led performances of a huge repertory for the music-hungry prince and his court. On one occasion, the Empress Maria Theresa remarked, "When I want to see good opera, I go to Eszterháza."

Yet over the years, Haydn's performances were more and more of other men's work. The court's interest in nothing but the lightest kind of opera may have played a large role in Haydn's decision to give up the medium. He continued to perform the works that his master wanted, but *he* didn't want to compose them anymore. His last operas all combine humor with romance and drama.

For his opera *Armida,* Haydn drew upon an epic poem of the Italian renaissance, Torquato Tasso's *Gerusalemme liberata* (*"Jerusalem Delivered"*). The main thread of Tasso's plot is supposed to be the deliverance of Jerusalem from the Ottomans in the First Crusade, but elaborate invention is far more evident than history in this long and colorful poem, written in the most wonderfully musical verse. Armida's magical power is only one of the utterly non-historical elements, but it is the one that has attracted the most attention from musicians, probably because of the inherent musicality of the scenes in which the sorceress creates a wondrous magic garden of illusions in which to seduce the Christian knight Rinaldo away from his sworn duty.

Armida's beguiling place of enchantment can be heard in the middle of Haydn's overture, which is entirely adapted from the music of the opera. This was a relatively rare procedure in his day; we tend to think of Weber's *Freischütz* overture as the first to foreshadow the dramatic conflict of the opera to follow. But this is perhaps one more example illustrating the comment once made by a professor of mine, apropos Haydn's inventiveness: if you choose just about any musical procedure that we consider characteristic of later generations, you will probably find that Haydn did it somewhere!

The overture links passages from various parts of the opera in an effective potpourri and a foretaste of the drama to follow. The opening Vivace presents the martial themes of our hero, Rinaldo, and his conflict between passion and duty. The very opening bars could for all the world be a steal from the better-known "padlock" quintet of *Die Zauberflöte,* except that Haydn was first. The development section describes Rinaldo's conscience-stricken love for Armida. The middle movement (an Allegretto in 3/4 time with constant triplet accompaniment) is drawn from the scene in which Rinaldo must pass through the enchanted wood, filled with seductive nymphs. A

short instrumental recitative in the first violin suggest Armida's pleading for Rinaldo's love. When he chooses duty over love, she summons the Furies (Vivace, minor key). Haydn gives us a foretaste of their music in the overture, but cannily reserves the real fireworks for their actual appearance in the last act of the opera. The martial conclusion of the overture reassures us, however, that in the end Rinaldo will be firmly back on the virtuous path, marching to battle in fulfillment of his vow.

—Steven Ledbetter

Joseph Haydn
Concertante in B-flat for violin, cello, oboe, and bassoon, Hob. I:105

Though the first printed editions by André in Offenbach and Artaria in Vienna call this work respectively "Sinfonie Concertante" and "Grand Symphonie concertante," Haydn's manuscript gives simply "Concertante." (André is the source of the opus number 84 by which the piece is still occasionally identified.) The composer presided over its first performance on March 9, 1792, in London, the soloists being Johann Peter Salomon, violin, Mr. Menel (or Menal, Menall, Memel, etc.), cello, Mr. Harrington, oboe, and Mr. Holmes (or Holms, Homes, etc.), bassoon. Richard



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Burgin conducted the first Boston Symphony Orchestra performances on March 29 and 30, 1951, with soloists Alfred Krips, Samuel Mayes, Ralph Gomberg, and Raymond Allard. Charles Munch led the BSO's first Tanglewood performance on July 14, 1951, with Richard Burgin, Samuel Mayes, Ralph Gomberg, and Raymond Allard. Seiji Ozawa led the most recent Tanglewood performance on July 7, 1984, with Joseph Silverstein, Jules Eskin, Ralph Gomberg, and Sherman Walt. Haydn's score calls for "violino principale," violoncello obbligato, oboe obbligato, and bassoon obbligato, and, in the orchestra, a flute, an additional oboe, two horns, two trumpets, timpani, and strings.

The likely inspiration for this *concertante* was a similar work—though with six solo parts for flute, oboe, bassoon, violin, viola, and cello—by Haydn's pupil, Ignaz Pleyel.* That is to say, what probably happened is that Johann Peter Salomon, the violinist and impresario responsible for bringing Haydn to London in 1791 and again three years later, encouraged him to try his hand at the genre with which Pleyel had scored such a success. It seems unlikely that Haydn would have written a work of this type without specific encouragement. Unlike Mozart, he was neither a man of the theater, at least not primarily, nor a virtuoso performer, and he was not much drawn to the composition of concertos. His last had been the D major cello concerto of 1783, and only one more was to follow, the trumpet concerto of 1796. (In 1792 he promised a concerto to the French-Irish violinist François Hippolite Barthélémon but never got around to writing it.) Haydn's manuscript looks like something written in a tremendous hurry, and it is not impossible that the Concertante was written between February 27, when Pleyel's work appeared on Salomon's program, and March 9, the date of the premiere. At any rate, it pleased, eliciting not quite the rapture nor the encores of his most famous London symphonies, but still, most distinctly, enough to be repeated the following week and again on May 3, as well as being one of the first works up for revival when Haydn returned to England in 1794.

"A new composition from HAYDN combined with all the excellencies of music," wrote the reviewer for the *Morning Herald.* "It was profound, airy, affecting, and original, and the performance was in unison with the merit of the composition." The *Morning Chronicle* reported that the new work was performed "with admirable effect. the solo parts were finely contrasted with the 'full tide of harmony' of the other instruments, and they were ably sustained by the respective performers." The violin solo is *primus inter pares,* and Salomon came in for praise as having "particularly exerted himself." Mr. Menel, the cellist, one suspects, may have had trouble: a few of his perilously high-flying measures in the finale are struck out (as are the corrsponding measures in the violin part), though Haydn, perhaps hoping to find a more secure player on another occasion, left these places untouched in his autograph score. The Concertante was one of the Haydn pieces that went underground in the nineteeth century, and when a miniature score was published in 1922—a very corrupt one, incidentally—it had been pretty well forgotten and came out as a remarkable novelty. A recording that Charles Münch made in Paris in the 1930s first brought the Concertante to general attention, while the assumption of the work into the standard repertory was, as the Boston Symphony's own performance history indicates, a development of the post-war years.

As eighteenth-century composers use the term, a "*sinfonia concertante*" (or however you would like to spell it) might be a concerto with more than one solo instrument, for example, Mozart's very well-known *Sinfonia concertante* in E-flat, K.364, for violin and viola, or something closer to what the name actually suggests, a symphony that behaves in the manner of a concerto. Haydn's Concertante tends toward the latter

*Pleyel (1757-1881), as a young man, spent five years with Haydn. He had quite a successful career as a pianist and composer but eventually became rich in grand style with a piano factory he founded in 1807 in Paris. He is probably the composer of the "theme by Haydn" that Brahms so famously varied.

idea. His various "*principale*" and "*obbigato*" parts are demanding and grateful; nevertheless, they are not as unambiguously soloistic as the cello and trumpet parts in Haydn's most famous concertos, nor even as much as the violin and viola lines of Mozart's K.364. The layout of Haydn's autograph makes his intention quite clear. In the fashion of the day, he puts brass and drums at the top of the page and then proceeds in the following order: flute, oboe I obbligato, oboe II, bassoon obbligato, "violino principale," "violino I ripieno" (meaning the section as distinct from solo), violin II, viola, violoncello obbligato, and "bassi continui" (including the cellos other than the soloist and a keyboard instrument). In other words, the soloists are grouped among their colleagues, except of course the bassoonist, who has none. This is one aspect of the piece that modern editions have tended to obscure, most of them adding an extra ripieno bassoon. Only the Eulenburg miniature score edited by Christa Landon (1968) gets it absolutely right.

The Concertante begins with an understated beginning that is almost *in medias res.* The solo quartet emerges unexpectedly early, to recede quickly into the orchestral texture once more. The development, going through a considerable chain of minor keys, is a serious matter indeed. The cadenza is Haydn's own and is fixed in the autograph. In the Andante, Haydn gives us something close to chamber music, the accompanying orchestra having next to no independent action and being reduced to flute, oboe, the two horns, and strings. Haydn had confidence in Mr. Holmes's top register, for in the third measure he sends the bassoon to high B-flat. The finale, too, begins as though one had suddenly switched it on. Just as suddenly, it interrupts itself to make way for the violinist in the guise of an operatic diva under full *recitativo* sail. (Haydn's Symphony No. 7, *Le Midi,* has a similar excursion into operatic gesture.) The recitative makes its presence known once more before the spirited Allegro sweeps all before it.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Franz Joseph Haydn
Scena di Berenice, Hob. XXIVa:10, for soprano and orchestra

Haydn composed the Scena di Berenice, *to a text by Pietro Metastasio, in England in 1795 for Brigida Giorgi Banti, who sang the work on Haydn's last London concert, which took place on May 4, 1795. Jessye Norman was soloist in the BSO's only previous performance of this work, under Seiji Ozawa's direction on February 12, 1994, at which time the work was also recorded. In addition to the soprano solo, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, and strings. James David Christie is the continuo harpsichordist at this performance.*

Haydn ended his second and last London visit in a blaze of glory with a concert that included two of his most splendid symphonies (the ones we know as Nos. 100, the *Military,* and 104, the *London*), a violin concerto by Viotti with the composer as soloist, a concerto for English horn by Ferlendis, and various vocal works. These included a duet by Haydn and arias by Ferrari and Paisiello. The concert closed with a novelty, described in the program as a "New Scene." The term is an English version of the word more commonly encountered in Italian, "*scena,*" which in fact does mean "scene"; in music it refers to a passage—like a self-contained dramatic scene—intended normally for concert performance, though cast in such a way as to suggest that it has been extracted from a full-length opera. Haydn chose his text from one of the

classic libretti of Pietro Metastasio (1698-1782). *Antigono* had been set to music by no fewer than forty-three composers between 1744 and 1824, among them such leading lights as Hasse, Jomelli, Gluck, Galuppi (who set it twice!), Myslivecek, and Paisiello.

The singer for whom he wrote this cantata, one of his most powerful dramatic works, was an artist highly favored in England at the time, Brigitta Giorgi Banti, who was thirty-six years old at the time of the Haydn premiere. She had arrived in London the year before, at which time the press reported on the sweetness of her voice, her electrifying bravura, and "transcendent" power in *cantabile* passages. In addition to her vocal schooling, she had a reputation as a graceful actress "though she is by no means to be considered as a beauty." Haydn wangled a free ticket to hear a concert appearance by the lady on December 18, 1794; perhaps it was her performance on that evening that suggested to him the composition of the *Scena di Berenice* with which he ended his final English concert.

The composer's difficulty in setting a dramatic scene ripped whole from a continuous opera is nothing compared to the problem of today's audience trying to figure out what is going on. (Haydn's audience almost certainly knew the libretto in several different musical settings, and would have understood the dramatic situation as easily as we comprehend the setting of a recent film or a popular television show.) Berenice is the princess of Egypt, engaged to be married to Antigonus, King of Macedonia, but actually in love with the latter's son Demetrius, who loves her in return. The complexities of the entire story need not detain us, but it is worth knowing that, at the moment when Berenice begins this scene, Demetrius has saved his father from the dungeon of his enemy, who had captured him in battle. He then nobly plans to avoid further strife with his father by committing suicide to escape his position as his father's rival for Berenice's hand. When Berenice becomes aware of this awful plan, she totters for a time on the brink of insanity, unable to grasp the full facts or what she herself should do. This marks the beginning of her great scene. She herself considers a plan to join Demetrius in death, then pleads with him to live, promising to marry Antigonus in order to avoid further retribution or bloodshed. Finally, though, she herself pleads to be allowed to die. (The *scena* ends here, but in true Metastasian fashion, her noble self-sacrifice and Demetrius' constancy soften the heart of Antigonus, who grants Berenice's hand to his son to bring the opera to its happy conclusion.)

Haydn's cantata begins with a powerful dramatic recitative, masterfully depicting Berenice's tormented state with short verbal fragments, sudden and surprising key changes, and rhythmic starts and stops. She cannot make sense of what seems to be happening. Finally she anticipates dying with, or soon after, Demetrius, so that they can travel across the river of Lethe (the river of forgetfulness in the classical Underworld) together.

Haydn's reaction to this overheated situation is a musical creation with an astonishingly untraditional harmonic scheme. The recitative's opening in D major moves conventionally to the dominant (A), but then Haydn engineers an astonishing modulation in two bars from C-sharp minor to B-flat to suggest Berenice's new awakening to her situation ("*Dove son?*"). Her slow aria is in E and is cast in a broad, noble style not dissimilar to Gluck's treatment of Eurydice; the horns, held in reserve until now, appear in this movement. Haydn colors the vocal line wonderfully by doubling it an octave lower in the viola. In the first aria (traditionally in a slow tempo to emphasize the singer's *cantabile* technique), Berenice pleads with her lover to await her own death, so that together they may pass over to "the other shore." Before the aria reaches its natural ending, Haydn breaks it off dramatically for another recitative. Here the change of key is so daring that he actually wrote a note to confirm to his copyist that he meant it, and that the oboe and violins holding a D-sharp over to an E-flat must play "the Same Tone." Finally Berenice launches into the bravura part of the *scena*, an extended Allegro in F minor, calling vehemently upon death to end her anguish. At this point Haydn adds the clarinets to complete his ensemble and further color the singer's agonized thoughts, transmitted in the aria's closing pages by high-rising

fioritura and an investigation of the singer's lowest register, the extremes of range thus mirroring the "excess of grief" that has brought the character to this state.

—S.L.

Scena di Berenice

RECITATIVO
Berenice, che fai?
Muore il tuo bene, stupida, e tu non corri!
Oh Dio! vacilla l'incerto passo;
un gelido mi scuote
insolito tremor tutte le vene,
e a gran pena il suo peso il piè sostiene.

Dove son? Dove son?
Qual confusa folla d'idee
tutte funeste adombra la mia ragion?
Veggo Demetrio;
il veggo che in atto di ferir...
Fermati! Fermati! vivi!
D'Antigono io sarò.
Del core ad onta volo a giurargli fè:

dirò, che l'amo;
dirò...Misera me,
s'oscura il giorno, balena il ciel!
L'hanno irritato i miei meditati spergiuri.
Ahimè! Lasciate ch'io
soccorra il mio ben, barbari Dei.
Voi m'impedite e intanto forse
un colpo improvviso...
Ah, sarete contenti; eccolo ucciso.

Aspetta, anima bella:

RECITATIVE
Berenice, what are you doing?
Your lover dies, foolish one, and you run not?
Oh, God! my uncertain step hesitates;
an unaccustomed chill
sends a tremor through my veins,
and in great anguish I bear the weight of this torment.

Where am I? where am I?
What confused mass of thoughts,
all funereal, darkens my mind?
I see Demetrius;
I see him in the act of wounding...
Stop! Stop! Live!
I shall belong to Antigonus.
To my heart's shame, I'll fly to pledge him my faith;
I shall say that I love him;
I shall say...Ah, unhappy me,
if day grows dark, the sky flashes!
My perjurious thoughts have angered them.
Alas! Let me
aid my love, barbarous gods.
You impede me, yet perhaps
a sudden stroke...
Ah, content yourselves—behold him dead.
Wait, fair spirit:



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ombre compagne a Lete andrem.	We'll go as companion shades to Lethe.
Se non potei salvarti potrò fedel...	If I could not save you, yet I'll be faithful...
Ma tu mi guardi, e parti?	But you don't look—and you leave me?
Non partir!	Do not leave!
ARIA	ARIA
Non partir, bell'idol mio,	Do not leave, my fair idol;
per quell'onda all'altra sponda	through that deep wave to the other shore
voglio anch'io passar con te.	I, too, wish to pass with you.
RECITATIVO	RECITATIVE
Me infelice!	Unhappy me!
Che fingo? Che ragiono?	What am I doing? What am I thinking?
Dove rapita sono	Where have I been taken
dal torrente crudel de miei martiri?	from the cruel torrent of my pains?
Misera Berenice, ah, tu deliri!	Unhappy Berenice, ah, you are delirious.
ARIA	ARIA
Perchè, se tanti siete	Why, if so many of you come
che delirar mi fate,	to make me delirious,
perchè non m'uccidete,	frenzies of my heart,
affani del mio cor?	why do you not slay me?
Crescete, oh Dio,	Increase my heart's anguish,
crescete affanni del mio cor,	oh God,
finchè mi porga aita	so that the excess of grief
con togliermi di vita	may at last aid me
l'eccesso del dolor.	by taking away my life.
Crescete, oh Dio, ecc.	Increase, oh God, etc.
—Pietro Metastasio	*—English translation by S.L.*

Joseph Haydn
Symphony No. 104 in D, *London*

Haydn wrote this symphony in 1795 and led its first performance at the King's Theatre, Haymarket, London, on May 4 that year. Wilhelm Gericke led the first Boston Symphony performance in December 1884. Charles Munch led the first Tanglewood performance of this symphony on July 14, 1951, and Christopher Hogwood the most recent, on July 24, 1983. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings.

Not often have an artist and his public been so wondrously and delightedly attuned to one another as were Haydn and his enchanted London audiences in the first half of the 1790s. For nearly thirty years, Haydn had worked for the Esterházy family under conditions that were artistically stimulating but that also kept him in geographic isolation much of the time. His music the while circulated widely in printed and manuscript copies, and when, after the disbanding of the Esterházys' musical establishment upon the death in September 1790 of old Prince Nicholas, Haydn became, so to speak, a free man, he was more famous than he knew.

Johann Peter Salomon lost not a moment in perceiving the chance that Haydn's sudden availability offered. Salomon, born 1745 in Bonn, but actively and indeed exceedingly successful in London as violinist and impresario since 1781, happened to

be on the continent when he heard of the death of Haydn's employer. He left at once for Vienna, where he simply presented himself at Haydn's apartment one December morning with the words, "I am Salomon from London and I have come to fetch you." His words and his splendid offer—£1,000 for an opera, six symphonies, and some miscellaneous pieces, plus a £200 guarantee for a benefit concert—persuaded, and within a matter of weeks the two were on their way.

The story is familiar—the farewell with Mozart at which both shed tears, the rough crossing from Calais to Dover ("But I fought it all off and came ashore without—excuse me—actually being sick," he wrote to his friend Marianne von Genzinger), the stunning success of his London concerts and the six new symphonies he wrote for them, the honorary degree at Oxford, the gentle love affair with Mrs. Rebecca Schroeter, the grief of Mozart's death. Haydn returned to Vienna in 1792, but a second visit to London was a foregone conclusion. The 1794-95 sojourn in England equaled the earlier one as a triumph.

The Symphony No. 104 is the last of the twelve he wrote for and introduced in London; indeed, it is his last symphony altogether. It is commonly known as "the *London,*" which, given that the designation applies equally to eleven other symphonies, must be one of the most pointless of all musical nicknames. But the Germans outdo us in silliness. They call it the "*Salomon*" Symphony, but in fact Haydn's last three symphonies were written for concerts presented not by Salomon but by another violinist-impresario (and quite considerable composer), Giovanni Battista Viotti.

All the music at the concert at which this D major symphony was introduced was by Haydn, and the program included the seventh performance in about as many months of the work that had turned out the greatest hit of the second London visit, the *Military* Symphony. There were also some vocal numbers, and of one of the singers, a certain Madame Banti, Haydn noted in his diary—in English—that "she song very scanty." Of the event altogether, though, Haydn noted (back in German now) that "the whole company was thoroughly pleased and so was I. I made 4,000 gulden on this evening. Such a thing is possible only in England." The reviewer of the *Morning Chronicle* wrote: "It is with pleasure that we inform the public that genius is not so totally neglected as some are too often apt to confirm," commenting also on the "fullness, richness, and majesty, in all its parts" of Haydn's new symphony. Contemporary criticism is apt to stress the complexity, the sense of *amplesse* and abundance in Haydn's work. But his intoxicating intelligence and invention—and thus also his famous sense of humor—are tied as well and inextricably to his feeling for economy. (This is one of the ways in which Haydn differs from Mozart. Mozart could

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play Haydn's game, as, for example, in the finale to the E-flat piano concerto, K.449, but his natural inclination was toward the prodigal.)

It is Haydn's way to work with few, simple, striking, and malleable ideas. The purely formal fanfare that opens this D major symphony is an example. We hear it first in its most obvious, its most "natural" form. But it returns twice during the introduction, subtly transformed the first time and dramatically the second. And what rich returns Haydn derives from the sighing figure the violins introduce in the first measure after the fanfare! When, after that, minor gives way to major and Adagio to Allegro, a single theme virtually suffices to propel this densely and wittily worked movement along.

Melodies like the one at the beginning of the Andante earned Haydn his nineteenth-century reputation for innocence. Butter would indeed melt in the sweet mouth of the personage who speaks in the first four measures. But the poignant and accented B-flat in the next phrase is fair warning, and the extraordinary extensions when the opening phrase returns—the violin sound now edged with a bit of bassoon tone—persuade us that innocence is but a point of departure for adventures both subtle and deep. The most astonishing of these adventures—the mysterious cessation of motion on remote and mysterious harmonies and the touching speculations of the flute—is in its present form a late second thought of Haydn's.

The robust minuet is alive with amusing syncopations, the Trio, charmingly scored, is gently lyrical. Haydn provides ten measures of retransition to the reprise of the minuet, and that is a very rare feature in his music. The finale starts with a Croation folk song, presented in rustic style over a bagpipe-like drone. But the movement as a whole is full of city wisdom, about counterpoint and rapidly swirling dissonance. Its most remarkable feature is perhaps the contrasting theme, much slower and delicately harmonized, which Haydn uses to make the most breath-stoppingly surprising retransition into a recapitulation that ever occurred to him.

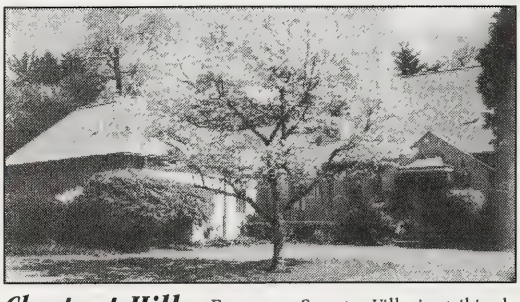
—Michael Steinberg

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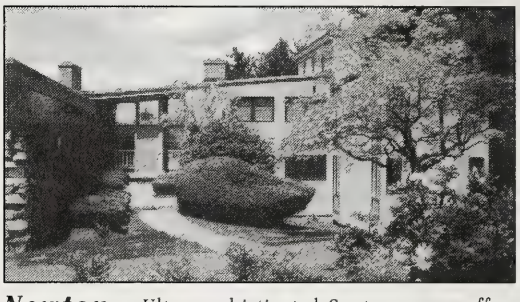
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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Sunday, August 20, at 2:30

DENNIS RUSSELL DAVIES conducting

WEBER	Overture to *Der Freischütz*
MOZART	Piano Concerto No. 23 in A, K.488 Allegro Adagio Allegro assai KEITH JARRETT

INTERMISSION

GLASS	Symphony No. 2 (in three movements, played without pause)

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Baldwin piano

Keith Jarrett plays the Steinway piano.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

NOTES

Carl Maria von Weber
Overture to *Der Freischütz*

Carl Maria Friedrich Ernst von Weber was born in Eutin, near Lübeck in northern Germany, probably on November 18, 1786 and died in London on June 5, 1826. He composed his opera Der Freischütz *between July 2, 1817 and May 13, 1820; the overture was the last part to be written (except for some small additions and retouchings to the score) and was composed between February 22 and May 13, 1820. The opera received its first performance on June 18, 1821 in Berlin, where it was a tumultuous success. The Boston Symphony Orchestra first played the overture to* Der Freischütz *in October 1882, under Georg Henschel's direction. Jean Martinon led the BSO's first Tanglewood performance of the overture on August 6, 1965. Charles Dutoit led the orchestra's most recent performance here, on June 28, 1986. The score of the overture calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, timpani, and strings.*

Der Freischütz is one of those operas (*Così fan tutte* is another) whose title simply cannot be translated into a simple English word or phrase without losing much of the point—for which reason it is almost invariably referred to only in the original German. One occasionally encounters "*The Freeshooter*," but that merely conjures up images of the American wild west while completely losing the essential point, that the marksman in question is shooting with bullets that have been diabolically "blessed" by a satanic figure to guarantee that they will hit their mark (in return, of course, for the usual recompense in the form of the marksman's soul). Though rarely heard elsewhere, *Der Freischütz* remains a repertory staple in the German-speaking countries, where it generated—almost instantly—a type of musical "forest romanticism" that re-echoed through the nineteenth century. With this one work, Weber became established as the creator of German romantic opera.

The plot was drawn from a short story called "*Der Freischütz*" that appeared in August Apel and Friedrich Laun's *Gespensterbuch* (*Book of Ghosts*). The composer recognized its operatic possibilities the minute he heard about the story, as early as 1810, but nothing really substantive came of his enthusiasm until he discussed the project with the poet Friedrich Kind in Dresden in 1815. Kind produced the libretto that Weber eventually set, though the title began as *Der Probeschuss* (*The Trial Shot*) and then was changed to *Die Jägersbraut* (*The Hunter's Bride*) before settling down to the title of the original short story. The premiere was an unparalleled triumph; through *Der Freischütz*, Weber managed to bring Romanticism into the theater, a goal long sought without success by his predecessors among the non-musical dramatists Tieck, Brentano, Schlegel, Arnim, and Werner. The work was hailed at once as a national monument and quickly found performance all over Europe.

From the very beginning the overture was a great success—it even had to be repeated on opening night before the audience would allow the performance to continue. And it marks an important change in the way composers had approached the operatic overture in that it was conceived as a resumé of the entire drama, containing within itself the principal dramatic conflicts—carefully selected as to choice of themes and key—and working out the story in a purely musical way before the curtain rose. This procedure became the common practice of many composers, especially in Germany, to such an extent that we now consider it to be the basic function of an operatic overture.

The overture begins with a C major Adagio in which two unharmonized phrases prepare for the magical appearance of the four horns singing a melody that is not heard again in the opera, though it surely suggests that what follows will take place in a heavily forested region, a locale of great natural beauty. As this melody comes to its end, an altogether darker sound takes over: tremolo strings and low-pitched clarinets, punctuated by soft off-the-beat notes on the timpani. This strikingly characteristic

sound (harmonically known as a diminished-seventh chord) is the primary representation of the powers of evil in the opera. (Weber used it with great discretion and care, but the "trick" was so easy for lesser composers to pull that the diminished-seventh chord in tremolo strings soon became cheapened as a much overused device.)

The main body of the overture begins, Molto vivace, with a stormy figure in C minor. Even at first hearing we do not need to know the words to which the hero sings this music in the opera (*"Doch mich umgarnen finstre Mächte"*—"Yet dark forces ensnare me") to sense the presence of evil. This builds to an impressive, stormy climax (later to be heard as the culmination of the "Wolf's Glen scene," the supernatural highpoint of the opera) and begins modulating to the relative major key of E-flat, where the solo clarinet ("with much passion") takes on the part of our hero again as he sings *"O dringt kein Strahl durch diese Nächte?"* ("Does no ray of light penetrate this darkness?"). This leads quite naturally to the music of the one character who represents the "ray of light," the hero's pure sweetheart; clarinet and violins sing the music of her love for him. The development section of the overture is an extended struggle between the forces of good and evil, each represented musically by the themes already heard. The recapitulation begins, as expected, with the dark C minor theme, but it is interrupted by the diminished-seventh chords and a passionate, pleading melody first heard in violins and then on solo cello. At this point, the confident, major-key love music breaks out—now in much fuller and more brilliant form, and in a forceful C major—to rout the powers of darkness once and for all. (The downward-rushing octave scales in the woodwinds of the coda suggest that Weber had been listening to Mozart's *Marriage of Figaro* overture.) Americans rarely get the opportunity to see Weber's epoch-making opera on the stage, but the dramatic heart of the score is made available, once and for all, in the carefully planned foreshadowing of this brilliant overture.

—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 23 in A, K.488

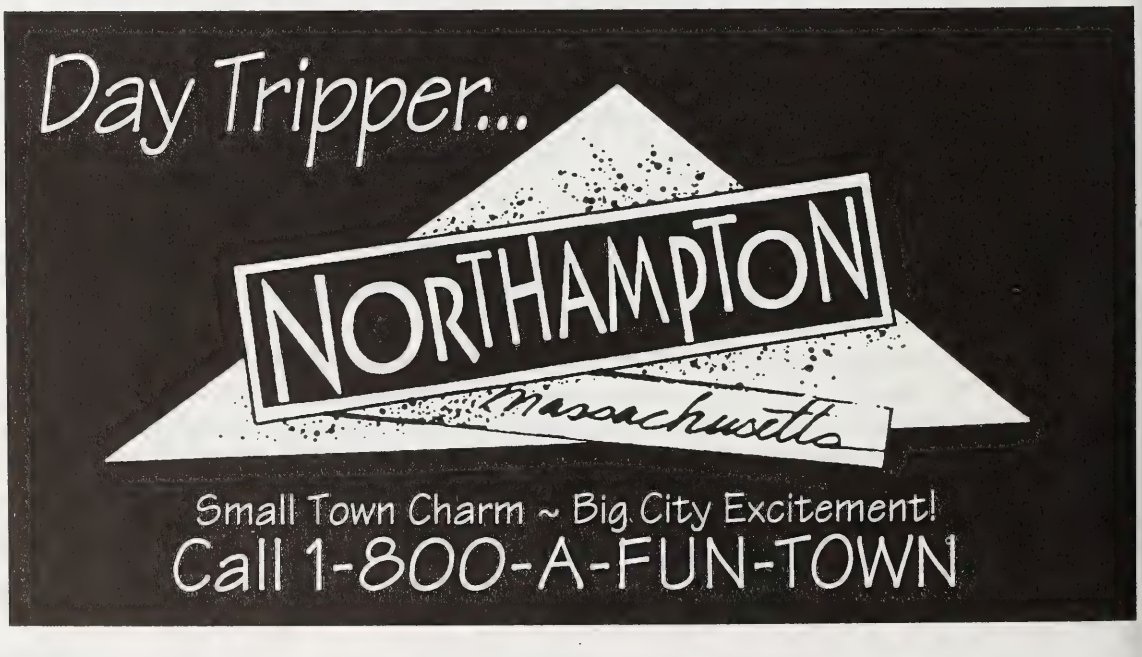
Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna, Austria, on December 5, 1791. Mozart completed the A major piano concerto, K.488, on March 2, 1786, and presumably played it in Vienna soon after. The American premiere took place in the Boston Music Hall on December 19, 1878, at a concert of the Harvard Musical Association under the direction of Carl Zerrahn; H.G. Tucker was the piano soloist. Nikolai Orloff was soloist for the first Boston Symphony performances, on February 8 and 9, 1929, under Serge Koussevitzky. Boris Goldovsky was soloist for the first Tanglewood performance of this concerto, on July 13, 1956, under the direction of Pierre Luboshutz; Helmuth Rilling was conductor. Christoph Eschenbach was both conductor and soloist for the most recent Tanglewoood performance, on August 22, 1993. The orchestra includes one flute, two clarinets, two bassoons, two horns, and strings. (The composer suggested in a letter that in the absence of clarinets, their lines might be cued into the violin and viola parts.) Mozart wrote his own cadenza into the autograph at the proper place.

Figaro was the big project for the spring of 1786, and it was ready for performance on May 1, but Mozart repeatedly interrupted himself, dashing off his one-actor *The Impresario* for a party at the Imperial palace at Schönbrunn, and writing three piano concertos, presumably for his own use that year. The A major is the middle one of the three, being preceded by the spacious E-flat, K.482, completed at the end of December, and being followed just three weeks later by the sombre C minor, K.491. Its neighbors are bigger. Both have trumpets and drums, and the C minor is one of the relatively rare works to allow itself both oboes and clarinets. The A major adds just one

flute plus pairs of clarinets, bassoons, and horns to the strings, and with the last in the whole series, K.595 in B-flat (January 1791), it is the most chamber-musical of Mozart's mature piano concertos. It is gently spoken and, at least until the finale, shows little ambition in the direction of pianistic brilliance. Lyric and softly moonlit—as the garden scene of *Figaro* might be, were there no sexual menace in it—it shares something in atmosphere with later works in the same key, the great violin sonata, K.526, the Clarinet Quintet, and the Clarinet Concerto.

The first movement is music of lovely and touching gallantry. Its second chord, darkened by the unexpected G-natural in the second violins, already suggests the melancholy that will cast fleeting shadows throughout the concerto and dominate its slow movement altogether. The two main themes are related more than they are contrasted, and part of what is at once fascinating and delightful is the difference in the way Mozart scores them. He begins both with strings alone. The first he continues with an answering phrase just for winds, punctuated twice by forceful string chords, and that leads to the first passage for the full orchestra. But now that the sound of the winds has been introduced and established, Mozart can proceed more subtly. In the new theme, a bassoon joins the violins nine measures into the melody, and, as though encouraged by that, the flute appears in mid-phrase, softly to add its sound to the texture, with horns and clarinets arriving just in time to reinforce the cadence. When the same melody reappears about a minute-and-a-half later, the piano, having started it off, is happy to retire and leave it to the violins and bassoon and flute who had invented it in the first place, but it cannot after all refrain from doubling the descending scales with quiet broken octaves, adding another unobtrusively achieved, perfectly gauged touch of fresh color.

Slow movements in minor keys are surprisingly uncommon in Mozart, and this one is in fact the last he writes. An "*adagio*" marking is rare, too, and this movement is an altogether astonishing transformation of the *siciliano* style. The orchestra's first phrase harks back to "*Wer ein Liebchen hat gefunden*" ("He who has found a sweetheart"), Osmin's animadversions in *The Abduction from the Seraglio* on the proper treatment of women, but nothing in the inner life of that grouchy, fig-picking harem-steward could ever have motivated the exquisite dissonances brought about here by the bassoon's imitation of clarinet and violins. Throughout, Mozart the pianist imagines himself as the ideal opera singer—only the Andante in the famous C major concerto, K.467, is as vocal—and a singer, furthermore, proud of her flawlessly achieved changes of register and of her exquisitely cultivated taste in expressive embellishment.



After the restraint of the first movement and the melancholia of the second, Mozart gives us a finale of captivating high spirits. It keeps the pianist very busy in music that comes close to perpetual motion and in which there is plenty to engage our ear, now so alert to the delicacy and overflowing invention with which Mozart uses those few and quiet instruments.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Philip Glass
Symphony No. 2

Philip Glass was born in Baltimore, Maryland, on January 31, 1937, and lives in New York. He composed his Symphony No. 2 for the Brooklyn Philharmonic Orchestra, which gave the world premiere under the direction of Dennis Russell Davies on October 15, 1994. This is the first performance by the Boston Symphony Orchestra of any music by Philip Glass. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, four horns, three trumpets, three trombones and tuba, a large percussion section including celesta, glockenspiel, snare drum, tenor drum, bass drum, triangle, chimes, hi-hat cymbal, tambourine, cymbals, and tam-tam, harp, piano, and strings.

The history of music can be seen as a large series of pendulum swings between growing complexity and novel forms of simplicity that then ultimately generate a new kind of complexity. Drastic changes of style from a perceived ultra-complex art form to a "new simplicity" occurred early in the fifteenth century (music historians regard this as the beginning of the Renaissance), at the beginning of the seventeenth century (with the first stages of what we call Baroque music), and in the middle of the eighteenth (with the rise of the Classical style). The Classical style and its development in the Romantic era allowed, over nearly two centuries, the development of a remarkable control of increasingly complex harmonies by composers like Haydn, Beethoven, Wagner, and Schoenberg. And a large part of the music of this century grew out of Schoenberg's conception of the twelve-tone style, which was further developed in somewhat different ways by Berg and Webern, whose ideas have been further extended by George Perle and Milton Babbitt, respectively.

While there have been many powerful and original works composed in our century deriving from the elements first promulgated by Schoenberg, many people felt in the years after the mid-century that music had gone about as far as was humanly possible with extreme complexity in works of composers like Stockhausen and Boulez. Audiences largely stopped paying attention to new music, which became the sole prerogative of specialists, whether the composers themselves or a new breed of music theorist, as much mathematician as musician.

No small number of critics and general listeners, to say nothing of performers, regarded the musical environment of the 1960s as "desiccated"; it was at this time that the development of the techniques and general approach eventually given the name "minimalism" came as a shock and a relief. Here was possibly another swing of the historical pendulum. From ultra-complex harmonies that few listeners could begin to comprehend, the early minimalists went to the opposite extreme. One of the early classics of the style was Terry Riley's *In C*, a lengthy piece that never once left the basic triad of C major, but found other ways to create a musical shape by means of rhythm and texture. Another of the early leaders in the new style was LaMonte Young. In addition to a fascination with the physical properties of sound for its own sake, these early figures drew some of their ideas from an interest in the music of Asia

and Africa, two places with highly developed musical traditions in which harmony played almost no shaping role. Young and Riley worked together on the west coast. Steve Reich came into contact with Riley in California, and eventually all of these men moved to New York, where Philip Glass also came after studies in Paris with Nadia Boulanger. In New York they found musicians with whom they could form specialized ensembles to play their music (since most of the traditional venues of performance were not open to them), and they could often create music for dance or theater performances rather than simply for listening in the abstract.

Gradually Philip Glass became the best-known of the four and the most broadly successful in his appeal to a large number of people, particularly of the younger generation. Certainly the steady rhythmic pulse that is characteristic of his music, and the subtly varied repetition of certain figures which in jazz might be called "riffs," made his basic style immediately accessible to listeners at home with rock and pop music but not familiar with most of the concert repertory.

In his early years, which included studies at the University of Chicago and Juilliard, as well as work with Darius Milhaud at Aspen and with Nadia Boulanger in France, Glass composed works in what has been described as an "anonymous style" with "mildly dissonant harmonies and indistinct rhythms." Ultimately he withdrew them all, even those that had already been published.

While working on a film score with Ravi Shankar in Paris in 1965, Glass studied the techniques of Indian music with Shankar's associate Allah Rakha, a well-known player of the tabla, the percussion instrument that accompanies many performances on the sitar. Here he learned much of how rhythm can shape and structure a piece of music. In Paris he wrote his first "minimal" piece. He spent six months traveling in India, Africa, and Central Asia, then returned to New York, where he met Steve Reich, with whom for a time he formed an ensemble (later the two each created their own ensembles). His works proliferated and grew in size, but always based on the notion of a repetitive, pulsating rhythm with varying overlays of material, both melodic and rhythmic. At first the music was aggressively consonant, but gradually he also included more harmonic dissonance as an additional means of directing and shaping the progress of the work. Like virtually all of the composers who started with the new simplicity that was called "minimal," Glass has developed larger and more complex forms over the last two decades, though in some respects he still seems to remain closest to his minimalist roots.

From small pieces of dance character, Glass moved to the largest possible scale in a series of operas that have made him probably the best known of all the composers who flew the minimalist banner. *Einstein on the Beach*, on which he collaborated with

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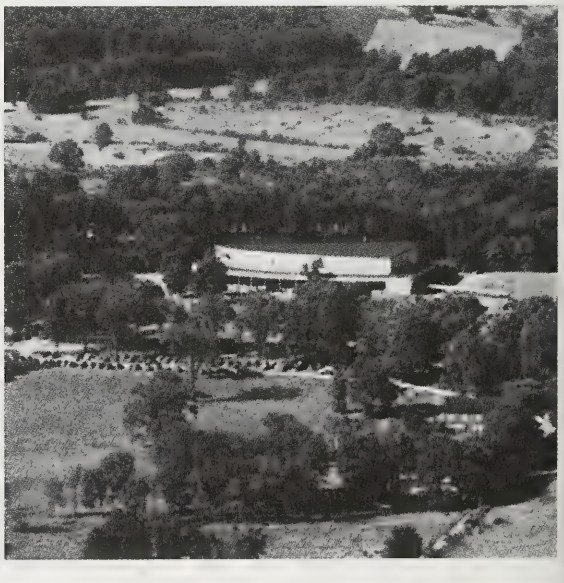
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Robert Wilson, was a four-hour-long opera that received a triumphant performance at the Metropolitan Opera House (though not with the Met's own forces!) in November 1976. Since then he has composed other full-scale operas—*Satyagraha*, for the city of Rotterdam (1980), *Akhnaten* (1984) for Stuttgart, and more recently *The Voyage*, an opera for the Metropolitan inspired by the voyage of Columbus—as well as many smaller theater works, based on sources as varied as Grimm's fairy tales or films of Jean Cocteau.

The essential theatricality of Glass's music would make it seem unlikely that he would compose a large score purely for the concert hall, but his Symphony No. 2, written for and premiered by the Brooklyn Philharmonic Orchestra, is at once a quintessential Glass score and a large-scale symphony. It is cast in three movements identified by metronome markings rather than traditional tempo names, played virtually without pause, and differentiated mainly by dynamic and rhythmic character. One might fairly speak of a traditional fast-slow-fast layout of the movements, though this is also misleading, since there are changes of perceived speed in all three movements.

From the opening bars we are in the pulsing, rhythmically driving world of Philip Glass. Harp and cello generate a basic eighth-note motion that almost never lets up from the beginning of the work to its end, some forty minutes later. But these eighth-notes are, first of all, shaped into regular patterns (4/4, 3/4, or 10/8—these parsed as 3+2+3+2), and over them, other lines play long notes, melodic figures, or partial repetitions of the rhythmic patterns on different parts of the beat, so that they sometimes alter the listener's perception of the basic meter. The melodic material in the work consists almost entirely of scale fragments, lines running up and down at various speeds and with varying degrees of rhythmic differentiation. The English horn introduces this basic figure, which sounds like a bit of an A minor scale (because it is played over a bass pedal on *E*, the dominant of A), first running up, then returning downward and ending on *A*. This material—the pulsing eighths in the background, and the upward and downward scale fragments—appears in the first eleven measures of the piece. The remainder of the score represents its working out, in color, texture, dynamic, and tempo.

Like many minimalist scores, the symphony begins very quietly and builds slowly and gradually to its climax. After the opening section, the bulk of the first movement is in 3/4 time, a galumphing waltz that occasionally double-times in 6/8 and finally dies away into the quiet out of which it grew.

The middle movement begins immediately in a quiet and long-breathed 4/4, again marked by gentle eighth-note pulsations in the strings at first. The scale figures are longer here, but before long the background rhythm becomes faster and more syncopated. The more "dynamic" and more "lyrical" passages alternate several times. Near the end of the movement a short phrase, repeated once, brings a small shock with a sudden measure of silence—not even the constant eighth-note pulsation runs through it—and the movement then ends in its lyrical mode.

The finale is thicker in its orchestral texture and livelier in its activity. The scalar melodies now come at faster tempi and finally go into triplet overdrive for the dynamic close.

—S.L.

ARTISTS

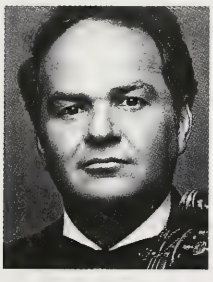


The **Deutsche Kammerphilharmonie Bremen** was founded in Frankfurt in 1980 by graduates of the German Youth Orchestra who had an innovative idea—a self-governed, democratic orchestra whose members are actually involved in program-planning and the selection of conductors and soloists. Today it is one of the leading chamber orchestras in Europe and has collaborated with such artists as Gidon Kremer, Martha Argerich, András Schiff, Barbara Hendricks, Murray Perahia, Heinrich Schiff, and Dennis Russell Davies. In 1992 the orchestra relocated to Bremen, Germany's economically vital North Sea port which has been a democratic free state since the sixteenth century. There is a unique partnership between the city and the orchestra whereby the Deutsche Kammerphilharmonie plays a leading role in stimulating Bremen's cultural life and also serves as a cultural ambassador abroad. Having a reputation for unusual and unconventional projects, the Deutsche Kammerphilharmonie has also collaborated with Terry Riley and the Kronos Quartet, the Netherlands Dance Theater, John McLaughlin, Peter Sellars, and the Art Ensemble of Chicago. The orchestra appears regularly at the festivals of Salzburg, Edinburgh, Holland, Vienna, and the Festival d'Automne in Paris, among others. Committed to education, the members of the orchestra often offer workshops as well as pre- and post-performance lectures. The Deutsche Kammerphilharmonie has recorded for Deutsche Grammophon, BMG, Teldec, Virgin Classics, and others. The ensemble's United States debut in 1991 featured Gidon Kremer in performances of the complete Mozart violin concertos as well as the American premieres of works by the Russian constructivist composer Arthur Lourié, whose music was censured by Stalin. The Deutsche Kammerphilharmonie Bremen's varied projects are aided by generous financial support from the Bremen Senate's Departments of Culture and Integration of Ethnic Minorities, Education, and Science as well as Economics, Business, and Technology. Funding by the sponsor Lürssen also plays a significant role in safeguarding the ensemble's high standards.



Deutsche Kammerphilharmonie Bremen

Jörg Assmann, violin
Timofei Bekassov, violin
Matthias Beltinger, double bass
Rodrigo Blumenstock, oboe
Marc Froncoux, cello
Ulrich Fussenegger, double bass
Angelika Grossmann-Kippenberg, violin
Ulrich König, oboe
Elisabeth Kufferath, violin
Friederike Latzko, violin
Anja Manthey, viola
Jennifer McLeod, horn
Birgit Müller, violin
Hozumi Murata, violin
Hanna Nebelung, violin
Jane Oldham, vilin
Jukka Rautasalo, cello
Clemens Rave, piano
Claudia Sack, violin
Elke Schulze-Höckelmann, horn
Gunther Schwidessen, violin
Daniel Sepec, violin
Frank Severin, trumpet
Caterina Szepes, violin
Tanja Tetzlaff, cello
Beate Weis, violin
Bettina Wild, flute



Violinist/conductor **Jaime Laredo** has appeared as soloist with more than 100 international orchestras, including the Boston Symphony, the Chicago Symphony, the New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the London Symphony, and the Royal Philharmonic. As a conductor he regularly leads such orchestras as the Baltimore, Houston, Montreal, San Francisco, and Seattle symphonies, the Los Angeles Philharmonic, and the St. Paul Chamber Orchestra, which he has served as "Distinguished Artist." Mr. Laredo has made more than forty recordings on ten labels and has received a Grammy Award and the Deutsche Schallplatten Prize. His continuing interest in contemporary music has led to his premiering works by such composers as John Harbison, Leon Kirchner, Arvo Pärt, Ned Rorem, and Ellen Taaffe Zwilich. Born in Cochabamba, Bolivia, Mr. Laredo began playing the violin at five and gave a full recital at eight, making his orchestral debut three years later with the San Francisco Symphony. Over the next few years he studied with Josef Gingold and Ivan Galamian at the Curtis Institute, and with the conductor George Szell. In May 1959, at seventeen, Mr. Laredo won first prize in the Queen Elisabeth Competition in Brussles, becoming the youngest winner in the history of that competition. In addition to his appearances with orchestras on both sides of the Atlantic, Mr. Laredo has also performed at the United Nations and at the White House, for Presidents Johnson and Carter. As a member of the Kalichstein-Laredo-Robinson Trio, which he formed in 1976 with his wife, cellist Sharon Robinson, and pianist Joseph Kalichstein, he performs regularly in the music capitals of North and South America, Europe, Australia, and the Far East. In his native Bolivia Mr. Laredo holds the status of national hero, with a stadium named for him in La Paz and a commemorative set of twelve postage stamps issued in his name.



Ginesa Ortega was born in 1967 in Toul, France, and has been living in Barcelona since her childhood. Her roots are Levantine, and she has been exposed to Flamenco since birth. She began singing in public at twelve, performing at different Flamenco festivals with such singers as José Mercé, La Paquera, El Chocolate, Aurora Vargas, and Enrique Morente. Since then she has performed Flamenco in cultural halls throughout Spain and in major venues across Europe; she has also won first prizes as a singer in national competitions. In 1988 Ms. Ortega met a group of jazz musicians with whom she formed a Flamenco-fusion ensemble called Iberia; that year the group performed at jazz festivals with musicians such as Chick Corea, Albercrombie, and John McLaughlin, and also gave concerts in Norway, Denmark, Germany, France, and Spain. In 1989 Ms. Ortega was invited to participate in a performance of the original 1915 version of Manuel de Falla's *El amor brujo* with the Chamber Orchestra of the Lliure Theatre in Barcelona, a performance subsequently recorded by Harmonia Mundi and issued on compact disc. In the same year she performed the work in Pamplona, Bilbão, Madrid, Granada, and Malaga, as well as in France and Portugal. She has also appeared in a BBC documentary about Falla and has since performed *El amor brujo* at international festivals of classical music. In 1990 Ms. Ortega worked with La Fura del Baus, a theatrical group, in the musical part of the show called "Noun," joining their 1990-91 tour across Europe. She is also featured on the

recording of "Noun," which won the "Ciudad de Barcelona" prize. Ms. Ortega's current activities include recitals throughout Spain and another tour with La Fura del Baus.



Jeffrey Tate made his conducting debut in 1978 with *Carmen* at the Göteborg Opera. Principal conductor since 1985 of the English Chamber Orchestra, he is also principal guest conductor of the Orchestre National de France. He was music director of the Rotterdam Philharmonic from 1990 to 1993 and principal conductor of the Royal Opera, Covent Garden, from 1986 to 1993. Born in Salisbury, England, in 1943, Dr. Tate studied medicine at the University of Cambridge and qualified as a doctor at London's St. Thomas' Hospital. But music was his passion, and in 1970 he joined the music staff at Covent Garden as a *répétiteur*, remaining there through 1977 and working with such conductors as Sir Colin Davis, Carlos Kleiber, Sir John Pritchard, and Sir Georg Solti. He assisted Pierre Boulez in 1976 with the centennial production of Wagner's *Ring* at Bayreuth and also worked with Herbert von Karajan at Salzburg and James Levine at the Metropolitan Opera. A regular conductor with the world's leading opera companies, Dr. Tate is now particularly esteemed for his interpretations of the operas of Mozart, Strauss, Wagner, and the French repertoire. In 1994 he conducted a complete new *Ring* cycle at the Théâtre Musical de Paris/Châtelet—the first complete cycle produced in Paris since the end of World War II. Dr. Tate appears with major orchestras on both sides of the Atlantic. A prolific recording artist, he has recorded the complete Mozart symphonies with the English Chamber Orchestra for EMI, and nearly all of Mozart's piano concertos with Mitsuko Uchida. His extensive opera catalogue includes Strauss's *Arabella*, Humperdinck's *Hänsel und Gretel*, Offenbach's *Les Contes d'Hoffmann*, and Berg's *Lulu*. Other recordings include Mendelssohn's *Midsummer Night's Dream* music and Bruckner's Symphony No. 9 with the Rotterdam Philharmonic, Grieg's *Peer Gynt* with the Berlin Philharmonic, and the Ninth symphonies of Schubert and Beethoven with the Dresden Staatskapelle. Dr. Tate made his Boston Symphony debut in April 1986 and appeared with the orchestra most recently on the occasion of his Tanglewood debut in 1989.



Pianist **John Browning** has made more than twenty European concert tours, toured the Soviet Union on four occasions, and has concertized in Japan, South America, and Africa. He appears regularly with major orchestras across the United States. In 1962 Mr. Browning was soloist at the inaugural celebration at New York's Lincoln Center with Erich Leinsdorf and the Boston Symphony in the premiere of Samuel Barber's Pulitzer Prize-winning Concerto for Piano and Orchestra, which was written for Mr. Browning, and which he recorded in 1964 with George Szell and the Cleveland Orchestra. A new recording of the concerto with the St. Louis Symphony under Leonard Slatkin earned Mr. Browning his first Grammy Award, for Best Instrumental Soloist with Orchestra, and also received a Grammy nomination for Best Classical Album. In 1992 Mr. Browning began recording for MusicMasters; his disc of Barber's complete solo piano music for that company earned him a second Grammy, for Best Classical Instrumental Soloist Without Orchestra. Other recent recordings include two Mozart concertos with Julius Rudel and the Orchestra of St. Luke's, a Scarlatti disc, and, on Deutsche Grammophon, the complete Barber songs with Thomas Hampson and Cheryl Studer. For Delos he has recorded discs devoted to Mussorgsky, Liszt, and Rachmaninoff. Mr. Browning celebrated his sixtieth birthday last year with a three-concert series at Lincoln Center, performing with Leonard Slatkin and the Juilliard Orchestra, in recital, and with Thomas Hampson and the Ridge Ensemble. Each of those concerts included a world premiere and at least one work by Samuel Barber, with whom Mr. Browning has been closely identified over the years. Mr. Browning's career was launched in the mid-1950s: in three consecutive years he won the Steinway Centennial Award, the Leventritt Competition, and second prize in the Queen Elisabeth of Belgium International Competition. His first appearances with the Bos-

ton Symphony were in September 1962, when he premiered the Barber Piano Concerto. He recorded the Prokofiev piano concertos with Erich Leinsdorf and the Boston Symphony for RCA in the 1960s and appeared with the orchestra most recently in February 1994.



A native of Philadelphia, **Alfred Genovese** began studying oboe in high school and was awarded a scholarship to the city's prestigious Curtis Institute of Music when he was seventeen; there he studied with world-renowned oboist Marcel Tabuteau. Mr. Genovese comes from a musical family: his father was a professional musician, and two of his brothers also attended the Curtis Institute, going on to hold positions in major American orchestras. Following his graduation Mr. Genovese was principal oboist with the Baltimore and St. Louis symphonies, the Cleveland Orchestra under George Szell, and the Metropolitan Opera. He joined the Boston Symphony Orchestra in 1977 and was appointed principal oboe by Seiji Ozawa in 1990, after serving for three seasons as acting principal. Mr. Genovese has been a member of the Boston Symphony Chamber Players since 1987. He has taught at the New England Conservatory of Music, performed at the Marlboro Music Festival in Vermont for eight seasons, and also participated in the Casals Festival in San Juan, Puerto Rico.

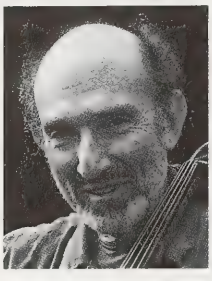


Principal bassoon **Richard Svoboda** joined the Boston Symphony Orchestra at Tanglewood in 1989; before joining the BSO he was principal bassoon of the Jacksonville Symphony in Florida for ten years. Mr. Svoboda's principal bassoon teachers were Gary Echols at the University of Nebraska, George Berry, principal bassoon of the St. Louis Symphony, and William Winstead, principal bassoon of the Cincinnati Symphony. Originally from Nebraska, he is a *magna cum laude* graduate of the University of Nebraska, where he earned his bachelor's degree in music education. While still in school he performed with the Lincoln and Omaha symphony orchestras; he was then principal bassoon of the St. Louis Philharmonic for one season before joining the Jacksonville Symphony. He served as a member of the Orchestra Committee of the Jacksonville Symphony, and was the musicians' representative on its Board of Directors for four years. Mr. Svoboda has taught at the Symphony School of America, the Grand Teton Orchestral Seminar, the Tanglewood Music Center, and the New England Conservatory of Music. He joined the faculty of Boston University in the fall of 1991. As principal bassoon of the Boston Symphony Orchestra, Mr. Svoboda is also a member of the Boston Symphony Chamber Players.



Celebrating his tenth anniversary as the BSO's concertmaster this season, **Malcolm Lowe** became the Boston Symphony Orchestra's tenth concertmaster in 1984, at which time he became only its third concertmaster since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He makes frequent appearances as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and has returned many times to his native Canada for guest appearances as a soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his appointment in Boston, he was concertmaster of the Orchestre Symphonique de Quebec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the

Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. He also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.



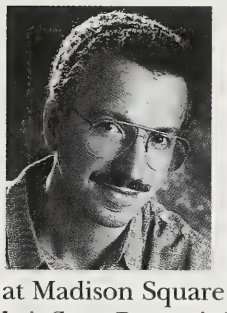
Born in Philadelphia, BSO principal cellist **Jules Eskin** came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony under Antal Dorati. Mr. Eskin studied with Janos Starker in Dallas and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. In 1947 and 1948 he was a fellowship student at the Tanglewood Music Center. In 1954 he was awarded first prize in the prestigious Walter Naumburg Competition and gave his New York Town Hall debut recital; this led to an extended concert tour in Europe. Mr. Eskin has participated in the Marlboro Music Festival and played with the Casals Festival Orchestra in Puerto Rico. His chamber music collaborations have included appearances with Isaac Stern and Friends and the Guarneri String Quartet, and piano trio performances with Arnold Steinhardt and Lydia Artymiw. As a founding member of the Boston Symphony Chamber Players, Mr. Eskin has performed throughout the world and has recorded numerous chamber works for the RCA, Deutsche Grammophon, Northeastern, Nonesuch, and Philips labels. He has been soloist with the Boston Symphony Orchestra in Strauss's *Don Quixote,* Bloch's *Schelomo,* the Brahms Double Concerto, and the cello concertos of Dvořák, Haydn, Saint-Saëns, and Schumann. Mr. Eskin is featured on a Deutsche Grammophon album of music by Fauré with the Boston Symphony Orchestra.



A native of San Francisco and a Boston resident for fifteen years, **Lorraine Hunt** began her musical career as a violist. She appears in the opera house, in concert, with orchestra, and in recital. Recent successes have included the title role of Charpentier's *Médée* with William Christie and Les Arts Florissants, the title role in Handel's *Xerxes* with Los Angeles Music Center Opera, and the title role in Bizet's *Carmen* with Boston Lyric Opera. Known as an expert interpreter of Handel, she is also an eloquent advocate of contemporary music. Ms. Hunt's engagements this season have included Handel's *Ariodante* at the Göttingen Festival under Nicholas McGegan, a recital with the New York Festival of Song at London's Wigmore Hall, a tour of Australia and North America with the Australian Chamber Orchestra, Berlioz's *Les Nuits d'été* with the Philharmonia Baroque and Nicholas McGegan, and Berlioz's *L'Enfance du Christ* at Carnegie Hall with the Orchestra of St. Luke's and Myung-Whun Chung. Future engagements include the role of Irene in Handel's *Theodora* at the Glyndebourne Festival, Sesto in Handel's *Giulio Cesare,* and Carmen at the Opéra Bastille in Paris. Ms. Hunt has performed with the symphony orchestras of Boston, Houston, Saint Louis, and San Francisco. Engagements in opera have taken her to Europe, Japan, Australia, and across the United States. She has been seen nationwide on PBS and in Europe in Peter Sellars's productions of *Don Giovanni* (as Donna Elvira) and *Giulio Cesare* (as Sesto). Ms. Hunt's most recent recording, on Erato, is Charpentier's *Médée* with William Christie and Les Arts Florissants. She has also recorded Handel's *Susanna, Theodora, Messiah,* arias for Durastanti, and *Clori, Tirsi e Fioleno;* Purcell's *The Fairy Queen;* and the *Anna Magdalena Bach Notebook,* all for Harmonia Mundi; and an album of Schumann Lieder for Koch Classics. Ms. Hunt made her Boston Symphony debut in the fall of 1985 and has sung music of Schumann, Mozart, Fauré, and Hans Krása with the orchestra. She appeared with the BSO most recently this past April, in Boston and at Carnegie Hall.



Dennis Russell Davies's career as conductor and pianist spans both sides of the Atlantic. Since 1980 he has lived in Germany while also maintaining an active presence on the American scene. As Generalmusikdirektor in Bonn since 1987, he is chief conductor of the Beethovenhalle Orchestra and music director of the Bonn Opera. He has been named chief conductor of the Austrian Radio Symphony Orchestra effective September 1996 and chief conductor of the Stuttgart Chamber Orchestra effective 1995. In the United States he continues as music director of the American Composers Orchestra (which he co-founded in 1975) at Carnegie Hall and as principal conductor of the Brooklyn Philharmonic Orchestra. As a guest, he is seen regularly with the Gewandhaus Orchestra of Leipzig and appears also with the Boston Symphony and the Berlin Philharmonic. Throughout his career he has seen to it that living composers have been able to hear their music performed by leading orchestras and major opera companies. His close personal friendships with such composers as Luciano Berio, William Bolcom, John Cage, Philip Glass, Lou Harrison, Hans Werner Henze, and Francis Thorne have been an important catalyst for enriching the concert and operatic repertory. Mr. Davies's tenure as Generalmusikdirektor of the Stuttgart Opera from 1980 to 1987, marked by sometimes controversial productions of the standard repertory as well as important world premieres, is regarded as one of the most significant periods in that theater's history. From 1978 to 1980 he led Wagner's *Flying Dutchman* at Bayreuth as the third American ever to conduct there. In past seasons he has led the world premiere of Bolcom's *McTeague* with Lyric Opera of Chicago, the world premiere of Manfred Trojahn's *Enrico* with the Bayerische Staatsoper in Munich, and the New York premiere of Philip Glass's *Orphée* at the Brooklyn Academy of Music. His recent recording activity for MusicMasters has focused on the Beethoven and Mendelssohn symphonies with the Beethovenhalle Orchestra, as well as orchestral and chamber repertory of Copland and Lou Harrison. Mr. Davies made his first Boston Symphony appearance in February 1981 and led the orchestra most recently last summer at Tanglewood.



Over the past thirty years, **Keith Jarrett** has been recognized as a great improviser and a master of jazz piano. In the past fifteen years he has also gained renown as a classical keyboardist on recordings, in recital, and with orchestra, concentrating on eighteenth-century keyboard music for piano and harpsichord and twentieth-century piano music. In addition, his ongoing commitment to composition has produced works for orchestra, soloist, chamber ensemble, and jazz groups. Born in 1945 in Allentown, Pennsylvania, Mr. Jarrett began playing piano at three, later appearing as a child prodigy in programs at the Academy of Music in Philadelphia and at Madison Square Garden. He undertook formal composition studies at fifteen, studied briefly at Boston's Berklee School of Music, and in his late teens gave up an opportunity to study with Nadia Boulanger in Paris, instead moving to New York in 1964 to play jazz. He then toured with Art Blakey, Charles Lloyd, and, in the early 1970s, with Miles Davis, after which he dedicated himself to performing acoustic music as a leader and solo artist. In 1971 he began his recording collaboration with German producer Manfred Eicher and ECM Records (Editions of Contemporary Music), leading to more than fifty recordings, notably a series of albums featuring solo improvisations incorporating a wide spectrum of musical idioms and languages—ethnic, classical, jazz, and pure sound. Since 1983 the other context for Mr. Jarrett's improvisational mastery has been Standards, his trio with Gary Peacock on bass and Jack DeJohnette on drums, with which he performs and records American "standards" from the 1930s, '40s, and '50s, raising improvised jazz to the level of great chamber music. Mr. Jarrett's classical recordings include Bach's *Well-tempered Clavier, Goldberg* Variations, French Suites, sonatas for viola da gamba and cembalo (with Kim Kashkashian, viola), and flute sonatas (with Michala Petri, recorder); the Handel recorder sonatas (also with Ms. Petri); Shostakovich's opus 87 Preludes and Fugues; and music of Lou Harrison, Peggy Glanville-Hicks, and Alan Hovhaness. The first musician ever to perform improvised music at such important music venues as the Metropolitan Opera, the Vienna State Opera, and La Scala, and the recipient of numerous awards, he is the subject of two recent books—*Keith Jarrett: A Man and his Music* by Ian Carr, and *Keith Jarrett: Inner Views* by Kunihiko Yamashita. He makes his Boston Symphony debut with this week's Tanglewood appearance.

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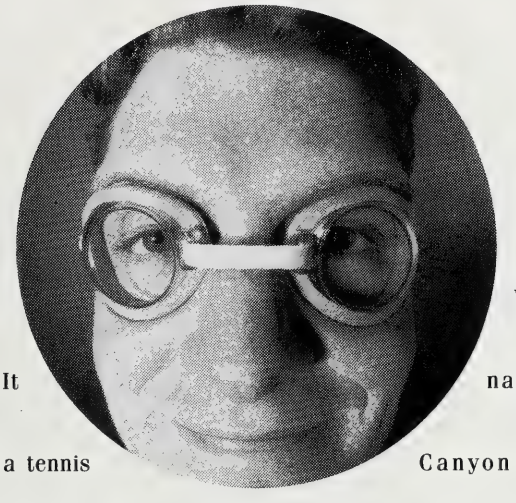


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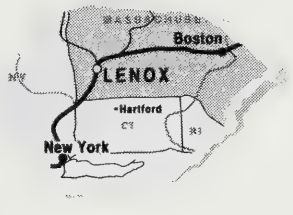
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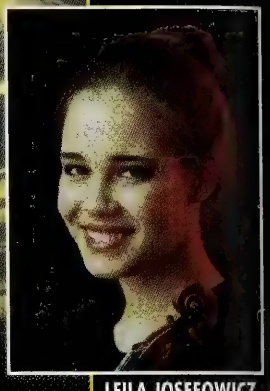


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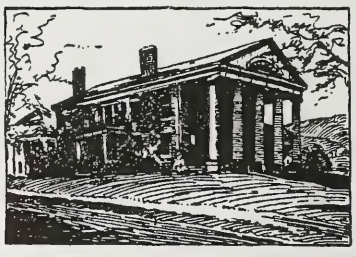
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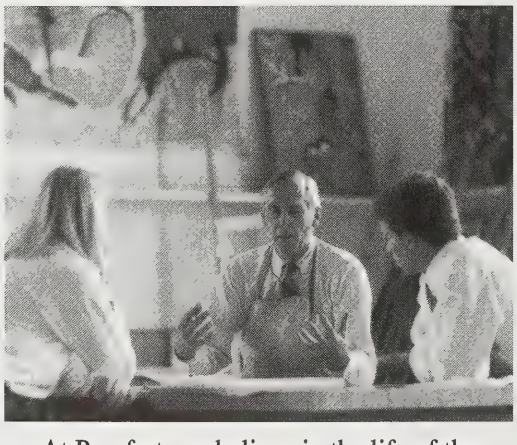
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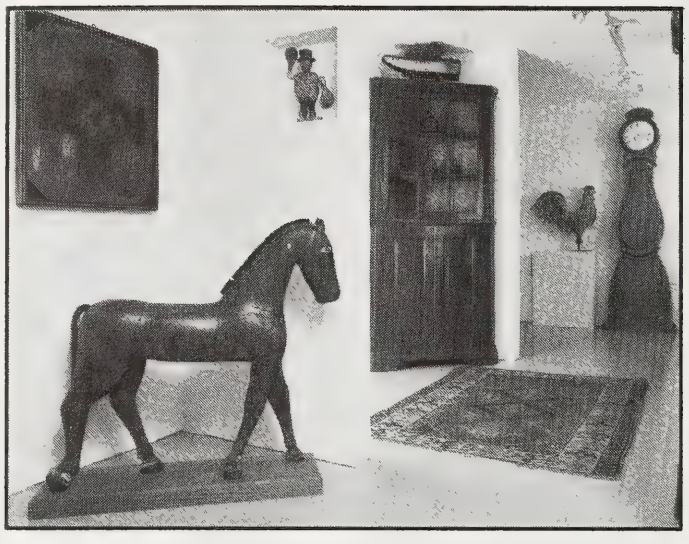
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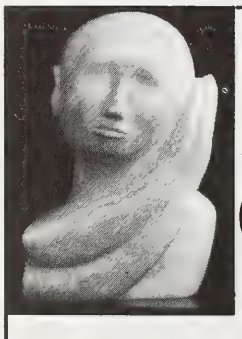




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Photos: Michael Lutch, Steve J. Sherman

AUGUST AT TANGLEWOOD

Tuesday, August 1, at 8:30

TANGLEWOOD ON PARADE
(For the benefit of the Tanglewood Music Center, with afternoon events beginning at 2:30 p.m.)
BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, LEON FLEISHER, JOHN WILLIAMS, and KEITH LOCKHART, conductors
BARBARA BONNEY, soprano

DVOŘÁK *Carnival* Overture
MUSSORGSKY/RAVEL *Pictures at an Exhibition*
LEHÁR "Vilja-Lied" *from The Merry Widow*
J. STRAUSS "Mein Herr Marquis" from *Die Fledermaus*
TCHAIKOVSKY *1812* Overture

Thursday, August 3, at 8:30

DMITRI POKROVSKY ENSEMBLE

Stravinsky's *Les Noces* ("The Wedding") and Russian wedding music

---

Friday, August 4, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

To include Schoenberg's *Verklärte Nacht*

Friday, August 4, at 8:30

BOSTON SYMPHONY ORCHESTRA
HUGH WOLFF, conductor
YEFIM BRONFMAN, piano

ROSSINI Overture to *The Italian Girl in Algiers*
SAINT-SAËNS Piano Concerto No. 2
HAYDN Symphony No. 90
KODÁLY *Dances of Galánta*

Saturday, August 5, at 8:30

BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, conductor
VINSON COLE, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ *Requiem* (*Grande Messe de Morts*)
(Commemorating the 50th anniversary of the end of World War II)

Sunday, August 6, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
BARBARA BONNEY, soprano
FLORENCE QUIVAR, mezzo-soprano
LEON FLEISHER, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART Piano Concerto No. 12 in A, K.414
MAHLER Symphony No. 2, *Resurrection*
(Commemorating the 50th anniversary of the end of World War II)

Wednesday, August 9, at 8:30

STEVE REICH AND MUSICIANS

All-Reich program

Friday, August 11, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Music of Haas, Dutilleux, and Beethoven

Friday, August 11, at 8:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
TAMARA SMIRNOVA, violin

SHOSTAKOVICH Violin Concerto No. 1
RACHMANINOFF Symphony No. 2

Saturday, August 12, at 8:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
EMANUEL AX, piano

RAVEL *Le Tombeau de Couperin*
DUTILLEUX Symphony No. 2, *Le Double*
BRAHMS Piano Concerto No. 2

Sunday, August 13, at 2:30

ACADEMY OF ST. MARTIN-IN-THE-FIELDS
NEVILLE MARRINER, conductor
TILL FELLNER, piano

ALL-BEETHOVEN PROGRAM
Symphony No. 1
Piano Concerto No. 3
Symphony No. 7

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MASSACHUSETTS

Wednesday, August 16, at 8:30

DEUTSCHE KAMMERPHILHARMONIE
JAIME LAREDO, conductor and violinist
GINESA ORTEGA, gypsy singer

MOZART Violin Concerto No. 3
GRIEG *Holberg* Suite
FALLA *El amor brujo* (complete)

Friday, August 18, at 6 (Prelude)

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
JOHN BROWNING, piano

Music of Dutilleux and Brahms

Friday, August 18, at 8:30

BOSTON SYMPHONY ORCHESTRA
JEFFREY TATE, conductor
JOHN BROWNING, piano

ELGAR *Enigma* Variations
BRAHMS Piano Concerto No. 1

Saturday, August 19, at 8:30

BOSTON SYMPHONY ORCHESTRA
JEFFREY TATE, conductor
ALFRED GENOVESE, oboe
RICHARD SVOBODA, bassoon
MALCOLM LOWE, violin
JULES ESKIN, cello
LORRAINE HUNT, mezzo-soprano

ALL-HAYDN PROGRAM
Overture to *Armida*
Sinfonia concertante for oboe, bassoon, violin, and cello
Cantata, *Berenice, che fai*
Symphony No. 104, *London*

Sunday, August 20, at 2:30

BOSTON SYMPHONY ORCHESTRA
DENNIS RUSSELL DAVIES, conductor
KEITH JARRETT, piano

WEBER Overture to *Der Freischütz*
MOZART Piano Concerto No. 23 in A, K.488
GLASS Symphony No. 2

Programs and artists subject to change.

Thursday, August 24, at 8:30

ANDREAS HAEFLIGER, piano

Music of Copland, Schubert, Debussy, and Liszt

Friday, August 25, at 6 (Prelude)

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

Music of Monteverdi and Poulenc

Friday, August 25, at 8:30

BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor
GIL SHAHAM, violin

ROUSE *Phaeton*
BRUCH *Scottish Fantasy* for violin and orchestra
TCHAIKOVSKY Symphony No. 5

Saturday, August 26, at 8:30

BOSTON SYMPHONY ORCHESTRA
PINCHAS ZUKERMAN, conductor
JOSHUA BELL, violin

ALL-MENDELSSOHN PROGRAM
String Symphony No. X
Violin Concerto
Symphony No. 4, *Italian*

Sunday, August 27, at 2:30

BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor
SHARON SWEET, soprano
FLORENCE QUIVAR, mezzo-soprano
Tenor to be announced
FERRUCCIO FURLANETTO, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

VERDI *Requiem*

Monday, August 28, at 8:30

BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS, conductor

A program of Pops favorites



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In addition, enjoy buffet dining at the Highwood Manor prior to weekend concerts as well as Sunday brunch and post-concert refreshments. Receive *silver card* parking privileges in Tanglewood's new parking areas, reserved exclusively for your use.

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In addition, enjoy pre-concert suppers at the gracious Seranak Supper Club. Attend a closed rehearsal, preceded by a lecture and reception. Receive prominent recognition in the Tanglewood program book. Receive two tickets to each BSO Saturday-morning Open Rehearsal. Enjoy *gold card* parking privileges. Receive priority ticket assistance at the Tanglewood Friends Office.

THE KOUSSEVITZKY SOCIETY/
PATRON *$2,000 and above*

In addition, attend an elegant dinner at Seranak. Receive a pair of tickets to a Wednesday or Thursday Recital. Receive a recent BSO recording, and a Tanglewood poster autographed by the Orchestra member of your choice.

For further information, contact Julie Diaz, Director of Tanglewood Development, at (413) 637-5275 or (617) 638-9275.

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TANGLEWOOD MUSIC CENTER

Leon Fleisher, Artistic Director

1995 Concert Schedule

Saturday, July 1, at 2:30 p.m.
Tanglewood Music Center
Opening Exercises
(admission free;
open to the public)

Monday, July 3, at 8:30 p.m.
Sonata Recital—TMC Fellows

Wednesday, July 5, at 8:30 p.m.
Tanglewood Music Center Orchestra
Seiji Ozawa and Richard Westerfield
conducting; Kelley Nassief, soprano
Beethoven *Egmont* Overture
Mahler Songs from *Des Knaben Wunderhorn*
Schumann Symphony No. 2

Saturday, July 8, at 2 p.m.
BUTI Young Artists Orchestra
JoAnn Falletta conducting
Rossini Overture to *Semiramide*
Stravinsky *Firebird* Suite (1919)
Dvořák Symphony No. 8

Sunday, July 9, at 9:30 a.m.
Family Concert sponsored by KayBee Toys
Tanglewood Music Center Orchestra
Leon Fleisher and Gustav Meier conducting
David Grover, guest host
Rouse *The Infernal Machine*
Mussorgsky/Ravel *Pictures at an Exhibition*

Sunday, July 9, at 11:30 a.m.
Sonata Recital—TMC Fellows

Sunday, July 9, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, July 11, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, July 15, at 2 p.m.
Chamber Music—BUTI Young Artists

Saturday, July 15, at 8:30 p.m.*
Leonard Bernstein Memorial Concert (Shed)
Tanglewood Music Center Orchestra
Seiji Ozawa conducting
Barbara Bonney, soprano
Music of Beethoven, Mahler, and Bernstein

Sunday, July 16, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 16, at 8:30 p.m.
Vocal Recital—TMC Fellows

Monday, July 17, at 8:30 p.m.
The Laurel Trio
(TMC Ensemble-in-Residence)

Wednesday, July 19, at 8:30 p.m.
Vocal and Chamber Music—TMC Fellows

Saturday, July 22, at 2 p.m.
BUTI Young Artists Orchestra
Gisèle Ben-Dor conducting
Berlioz Overture to *Benvenuto Cellini*
Bernstein Divertimento for Orchestra
Shostakovich Symphony No. 5

Sunday, July 23, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 23, at 8:30 p.m.
Tanglewood Music Center Orchestra
John Nelson and others conducting
Ravel *Alborada del gracioso*
Debussy *Prelude to the Afternoon of a Faun*
Berlioz *Symphonie fantastique*

Monday, July 24, at 8:30 p.m.
Chamber Music—TMC Fellows

Wednesday, July 26, at 8:30 p.m.
Vocal and Chamber Music—TMC Fellows
All-Shostakovich program

Saturday, July 29, at 2 p.m.
Chamber Music—BUTI Young Artists

Sunday, July 30, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 30, at 8:30 p.m.
Tanglewood Music Center Orchestra
Robert Spano and others conducting
Ruggles *Sun-treader*
Mozart Symphony No. 35, *Haffner*
Strauss *Also sprach Zarathustra*

Tuesday, August 1*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Seiji Ozawa, Leon Fleisher, John Williams,
and Keith Lockhart conducting
Barbara Bonney, soprano
To include Mussorgsky *Pictures at an Exhibition* and Tchaikovsky *1812* Overture

Wednesday, August 2, at 8:30 p.m.
Special ticketed event
TMC Vocalists—Cabaret Evening
(details to be announced)

Saturday, August 5, at 2 p.m.
Vocal Recital—TMC Fellows

Sunday, August 6, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 6, at 8:30 p.m.
Chamber Music—TMC Fellows

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FESTIVAL OF CONTEMPORARY MUSIC

Wednesday, August 9, at 8:30 p.m.*
The Fromm Concert at Tanglewood
Steve Reich and Musicians
All-Reich program

Thursday, August 10, at 8:30 p.m.
TMC Fellows
Reinbert de Leeuw and others conducting
Laura Park, violin
Music of Ruggles, Uechi, Adams, Perle, and Schuller

Saturday, August 12, at 2 p.m.
TMC Fellows—Music of Knussen, Mason, Ligeti, Yun, Ustvolskaya, and Reich

Sunday, August 13, at 8:30 p.m.
TMC Fellows—Music of Dutilleux, Vivier, de Vries, and Kurtág

Monday, August 14, at 8:30 p.m.
TMC Fellows—Music of Theofanidis, Druckman, Birtwistle, and Shapey

Tuesday, August 15, at 8:30 p.m.
Tanglewood Music Center Orchestra
Reinbert de Leeuw and others conducting
Music of Messiaen, Kurtág, Dutilleux, and Gubaidulina



Monday, August 7, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Sunday, August 13, at 10 a.m.
Chamber Music—TMC Fellows

Thursday, August 17, at 8:30 p.m.
Vocal Recital—TMC Fellows

Saturday, August 19, at 2 p.m.
BUTI Young Artists Orchestra
David Allen Miller conducting
Peter Zazovsky, violin; Andres Diaz, cello
Brahms Double Concerto
Sibelius Symphony No. 1

Sunday, August 20, at 10 a.m.
The Arianna Quartet
(TMC Ensemble-in-Residence)

Sunday, August 20, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, August 22, at 8:30 p.m.
Vocal Recital—TMC Fellows

Wednesday, August 23, at 8:30 p.m.
Tanglewood Music Center Orchestra
Oliver Knussen and others conducting
Tchaikovsky *Romeo and Juliet*
Stravinsky Divertimento from *The Fairy's Kiss*; Ode; Symphony in Three Movements

Schedule subject to change.

Additional TMC events may take place at 4 p.m. on selected weekday afternoons; up-to-date weekly schedules are available at the Main Gate.

Except as noted, seats are unreserved and available one hour before concert time for a contribution of $6 ($8 for orchestra concerts). Tanglewood Friends are admitted without charge. Unless so stated, all concerts are held in Seiji Ozawa Hall.

*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is made up of members of the Fellowship Program.

Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade," on Tuesday, August 1, is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra. "Tanglewood on Parade" and the Leonard Bernstein Memorial Concert on Saturday, July 15, are presented as benefit concerts for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

Seats at Tanglewood are Yours for the Giving

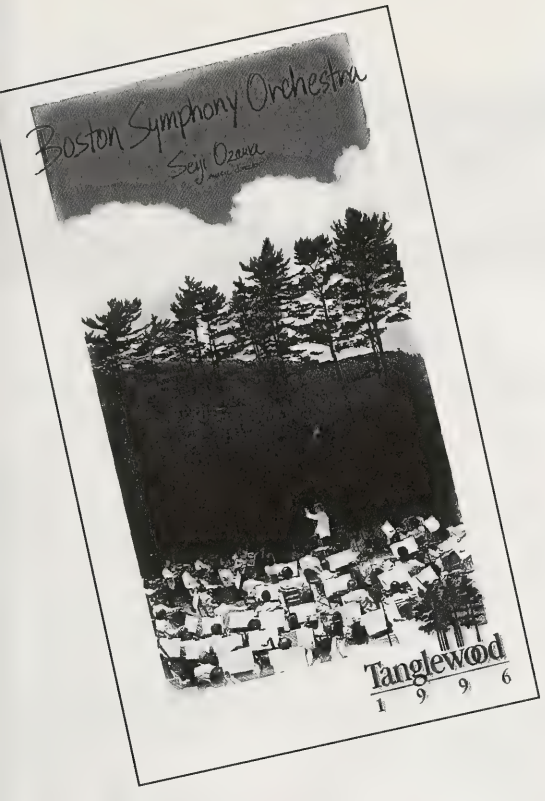


The Boston Symphony Orchestra would like to offer you a permanent place at Tanglewood along with the masters of great music. A gift of $2,500* will enable you to endow your favorite seat in the Koussevitzky Music Shed. Your name, or that of someone you wish to honor or memorialize, will be inscribed on a plaque and affixed to the seat you have chosen.

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For further information about Tanglewood's Endowed Seat Program, please contact Julie Diaz, Director of Tanglewood Development, at (413) 637-5275 or (617) 638-9275.

* Beginning September 1, 1995, endowed seats in the Koussevitzky Music Shed will be priced at $5,000.



1996 Tanglewood Schedule

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Please return coupon to:
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JAZZ AT TANGLEWOOD



TONY BENNETT

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FLORA PURIM



JOE HENDERSON

PHOTO BY JAMES MINCHIN

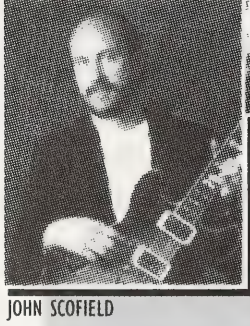


SHIRLEY HORN

PHOTO BY ALEXA GARBARINO



TITO PUENTE



JOHN SCOFIELD

PHOTO BY PATTI PERRET

THURSDAY, AUGUST 31, AT 7:30PM, Ozawa Hall
Shirley Horn Trio

FRIDAY, SEPTEMBER 1, AT 7:30PM, Ozawa Hall
The Joe Henderson Quartet
with guests The John Scofield Quartet

SATURDAY, SEPTEMBER 2, AT 1:30PM, Ozawa Hall
Diane Schuur & her Trio

AT 7:30PM, Shed
Tony Bennett & Trio

SUNDAY, SEPTEMBER 3, AT 1:30PM, Ozawa Hall
Flora Purim and Airto

AT 7:30, Ozawa Hall
Tito Puente Latin Jazz Ensemble

MONDAY, SEPTEMBER 4, AT 1:30PM, Ozawa Hall
The New Black Eagle Jazz Band

HOW TO PURCHASE TICKETS

IN PERSON: Tickets are on sale at the Tanglewood Box Office at Tanglewood's Main Gate, West Street, Lenox, MA, Monday through Friday 10am - 6pm and until intermission on BSO concert evenings; Saturday from 9am until intermissions; Sunday from 10am to intermission.

BY TELEPHONE: To charge tickets on a major credit card call SymphonyCharge at (617) 266-1200 or 1-800-274-8499.

Thanks to a grant from TDK, free lawn tickets for children under 12 are available at the Tanglewood Box Office on the day of the concert.

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Tanglewood 1995

SEIJI OZAWA HALL
TANGLEWOOD

Thursday, August 24, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

ANDREAS HAEFLIGER, piano

COPLAND	Piano Variations
SCHUBERT	Sonata in A, D.959 Allegro Andantino Scherzo: Allegro vivace; Trio: Un poco più lento Rondo: Allegretto

INTERMISSION

DEBUSSY	*Images*, Book II Cloches à travers les feuilles Et la lune descend sur le temple qui fût Poissons d'or
LISZT	Après une lecture du Dante, fantasia quasi sonata (*Années de pèlerinage, deuxième année, Italie*: No. 7)

Andreas Haefliger plays the Steinway piano.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Aaron Copland (1900-1990) had become quite firmly established by the later '20s with a series of compositions including the Symphony for Organ and Orchestra (commissioned by Nadia Boulanger, and which introduced the composer to New York, Boston, and other cities in 1925), *Music for the Theater*, the *Dance Symphony*, the Piano Concerto, the trio *Vitebsk*, and the first version of the *Symphonic Ode*. Many of these pieces employed jazz elements, a feature naturally designed to make the music recognizably American. Also prevalent in his music of the '20s was a character that Copland described as a certain "idea of the grandiose, of the dramatic and tragic." The *Symphonic Ode* of 1929 "was a major effort, on which I worked for several years. It really seemed

like a culminating work, so that I had to do something different after that." The different work turned out to be the highly concentrated and intense *Piano Variations* of 1930. "I think now," said the composer in a conversation many years later, "that the Variations was another version of the grandiose except, that it had changed to a very dry and bare grandiosity, instead of the fat grandiosity of a big orchestral work that lasted nearly twenty minutes."

Copland chose to open with a rather dramatic, angular variation, followed by the actual presentation of the theme, in which the jaggedness is reduced to a smooth line. The variations follow in direct succession. The work was first performed in New York on January 4, 1931, where it made an immediate strong impression. It has long since been elevated to the pantheon of classic American piano compositions.

* * * * *

Franz Schubert (1797-1828) composed three large piano sonatas in the last year of his tragically short life, as well as the four Impromptus, which some (including Robert Schumann) claim to see as another sonata. He composed the three sonatas in an amazingly short time, in September 1828, when he had barely two months yet to live; a series of surviving sketches shows that he took the task of writing large piano sonatas very seriously. He was, after all, writing these works just eighteen months after the death of one of the greatest of all composers of the piano sonata, Beethoven, whom he idolized. It is not surprising, then, to find some hints of Schubert's homage to Beethoven, even as he was writing music that unquestionably expressed his own very different musical personality. Each of the three last sonatas—in C minor (D.958), A major (D.959), and B-flat (D.960)—contains much wonderful music, but for a long time they were belittled by composers and scholars, largely because they were not Beethoven. In recent decades, pianists have rediscovered their particular charms and the particular personality that is Schubert's. In this regard, the A major sonata offers perhaps the most comprehensive picture of Schubert's muse.

The first movement lacks the concise energy of a Beethovenian development, and this point has been criticized in the past. But clearly Schubert was not interested in that kind of approach to the sonata form. He puts what can be called "developmental" material in the exposition, which must have caused him to choose a highly untraditional solution to the problem of what to do with the middle part of the movement: he made it a dreamy, contrasting passage suggesting a ballad, derived from the second subject of his exposition, but utterly changed in character.

The second movement is an Andantino in F-sharp minor, beginning with a melody like a barcarolle, in a spirit so full of repose that the drama of the stormy central section comes as a great surprise. The ensuing scherzo also brings some surprises. The cheerful opening in C major gives way to C-sharp minor in a wrenching twist, a reflection of that key in the middle section of the second movement, and a recollection of the darker moods of that earlier movement before the cheerful scherzo returns.

For the finale, Schubert seems to have modeled his movement on the rondo of Beethoven's sonata in G, Opus 31, No. 1; in both cases the theme, after its first presentation, is heard in the tenor range under a counterpoint of flowing triplets. And he took the theme itself from one of his own earlier works, a sonata in A minor (D.537), but made it more subtle and flexible. The episode that follows is also reminiscent of that in Beethoven's sonata, but Schubert's further development particular-

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ly links this movement to the harmonic adventures of the previous movements, particularly with a mysterious hovering that eventually lands impressively in C-sharp minor again. Clearly Schubert was taking special pains to unify the work, which also ranges widely in mood, though the dramatic outburst in the middle of the slow movement casts its influence as a disturbing echo over the remainder of the piece.

* * * * *

Claude Debussy (1862-1918) wrote some of the most original piano music of our century, often with some kind of pictorial inspiration. Indeed, the strength of his pictorial gifts is indicated in no fewer than three substantial scores entitled *Images*, one for orchestra and two for piano. His first set of piano *Images*, first performed and published in 1905, has always been somewhat better-known—particularly for *Reflets dans l'eau* ("Reflections on water"), one of the most impressive of Debussy's translations of a visual image into musical terms. The second set of *Images* appeared in 1907. All three of that set's components are created of complex, elaborate textures, which Debussy clarified by writing out the pieces on three staves rather than the two normally used for piano music. The subtlety of the writing creates a myriad of delicate effects.

Cloches à travers les feuilles ("Bells through the leaves") may be regarded (without specific evidence from the composer) as an autumn scene, in which distant bells can be heard gently, their notes sounding clear through the murmur of rustling and falling leaves. A rustling pattern runs throughout the piece, in which two inner voices, moving at different speeds, echo one another in something that is almost a canon, while the repeated tolling of the note *A* in the middle range suggests a quiet church bell in the near distance.

Debussy dedicated the second work of the three to his friend Louis Laloy; it is said that Laloy invented the title after hearing the piece. In any case, *Et le lune descend sur le temple qui fût* ("And the moon descends upon the temple that was") suggests orientalizing, a kind of musical *chinoiserie* that was extremely popular at the time. Debussy had experienced the sound of a Balinese *gamelan* (percussion orchestra) at the Paris Exposition when he was still a young man, and the effect of that experience shows up here and there throughout his work, especially here.

Poissons d'or ("Gold fish") may refer to the small, brilliantly colored fish in a bowl or perhaps to a painting on Chinese lacquer. In any case, the image served to inspire Debussy to a darting, fluttering kind of music, filled with trills and tremolos—in short, a kind of technical study elevated to high art.

* * * * *

Until very recently, much that we knew about **Franz Liszt** (1811-1886) came from the earliest authorized biography, written by Lina Ramann and published in several volumes between 1880 and 1894. Liszt himself told Ramann that his biography should be more *fiction* than literal transcription; she duly painted an idealized, idyllic portrait of a saintly genius devoted to his art. While some of Ramann's errors have been corrected in recent years, the period of the 1830s remained shadowy. About a dozen years ago, Liszt scholar Sharon Winklhofer reconsidered that part of Liszt's life, with consequences for our understanding of the so-called "*Dante* Sonata." One important reason for Ramann's unreliability during that period is that Liszt's affair with the Countess Marie d'Agoult, who had borne him three children, came to a bitter end, one that reflected badly on the composer. Ramaan was a close friend of Liszt and of the woman who dominated most of the last part of his life, the Princess Carolyne Sayn-Wittgenstein. Much of the material in the book was subtly twisted to favor the composer and make his earlier mistress appear in a less favorable light.

All this is by way of preface to explain that virtually everything written about Liszt

and the *Dante* Sonata has been simply wrong. The standard story relates it to a period spent by Liszt and Marie in Bellagio, on the shore of Lake Como, beginning late in the summer of 1837. During that period of "inward bliss," we are told, the two lovers often spent the hottest part of the day in the shade of the tropical trees at the Villa Melzi, where they read the *Divine Comedy* while seated at the foot of Comoli's statue, "Beatrice leading Dante." It was here that Liszt composed his *Dante* Sonata.

Actually there is plenty of evidence to indict this story on nearly all counts. Liszt and Marie did not spend as much time in Bellagio as Ramann claims; they made only one visit to the Villa Melzi and declared that Comoli's statue was "common and deplorably vulgar"; they did not read the *Divine Comedy* at that stage in their relationship; and there is no evidence that Liszt had yet begun composing the sonata. Even the "inward bliss" that supposedly characterized this period was apparently not unending.

The history of the *Dante* Sonata actually begins a year later, in August 1838, which Liszt and Marie spent in Lugano. There they began to read Dante in earnest. Liszt had found himself at a compositional impasse during much of the year. By early 1839 he was finding inspiration, for the first time, in the visual arts. He noted in his journal in February 1839 the first hint of several major compositions that were to come to fruition only years later: symphonic works based on Dante and Goethe's *Faust.* Meantime he planned three smaller works, one of which he identified as a *Fragment dantesque,* apparently the first reference to the *Dante* Sonata. On September 26, 1839, the Countess wrote to a friend that Liszt had just that day started a Dante fragment "which is sending him to the very Devil." He performed it for the first time in Vienna, three months later, and revised it at least twice, in 1840 and 1849, publishing it only in 1858, in the second "year" of his *Annés de pèlerinage* ("Years of wandering").

The formal title of the work, *Après une lecture de Dante* ("After a reading of Dante"), came only at the very end of this long process, and it has more to do with a poem by Victor Hugo than one by Dante. As Liszt's relationship with Marie d'Agoult fell apart, he progressively revised the title to reduce the work's direct connection with the *Divine Comedy* (and the Beatrice-Dante relationship, which had been the lovers' model). The final title is actually the title of a poem from Hugo's *Les Voix.* The subtitle, "*sonata quasi fantasia,*" was almost certainly inspired by Beethoven's *Moonlight* Sonata, which bears the same heading.

The sonata—in one extended movement—begins at once with the smell of sulfur and the vision of cloven hooves, opening with a series of bold tritones, that long-standing musical symbol for things diabolical. The work is a massive, supremely virtuosic exercise in the musical depiction of horrific images, the confused welter of sights, sounds, and smells that assaulted the character Dante as he entered the Inferno: "There sighs, laments, and loud wails resounded through the starless air, which at first made me weep. Diverse tongues, horrible language, words of pain, tones of anger, loud and hoarse voices, and the sound of hands there made a tumult that whirls continuously through that ever-dark air, as sand in the whirlwind." Here captured for the keyboard, it is a world that Liszt would recreate some fifteen years later for orchestra in the first part of his *Dante* Symphony.

—Notes by Steven Ledbetter



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Prelude Concert

Friday, August 25, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

MONTEVERDI *Lagrime d'amante al sepolcro dell'amata*

POULENC *La Figure humaine*
(marking the 50th anniversary of the end of World War II)

Of all the springtimes of the world
Singing, the servants rush forward
As low as the silence
Thou my patient one
Laughing for the sky and planets
Day astonishes me and night makes me afraid
The menace under the red sky
Liberty

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Notes

The century from roughly 1520 to 1620 saw the birth, flowering, and decline of the Italian madrigal, the most significant form of secular vocal music of that time. During that period some tens of thousands of madrigals were produced by dozens of composers. Many of them set texts by poets like Petrarch or Ariosto, and later by Tasso and Guarini, that had already been set by other composers, and each new setting aimed to outdo the others in effectiveness and projection of the text through musical means. The competitive situation produced a hothouse environment that made for rapid development of musical style. The late sixteenth and early seventeenth centuries marked the period when Italy assumed a position of musical dominance in Europe, a role that lasted until late in the eighteenth century. Every composer from northern Europe who could possibly do so arranged to visit a major Italian musical center, such as Venice, and to study with an Italian composer, particularly in order to learn the art of expressive text-setting in the madrigal genre. The madrigals of the great masters of the late sixteenth century—Rore, Wert, Marenzio, Monteverdi—were reprinted in Germany and elsewhere, making them easy to obtain. And the composers who worked as teachers, such as Giovanni Gabrieli in Venice, would assign his

students the task of composing an entire book of madrigals as a kind of graduation exercise.

The essence of the madrigal is the translation of textual images into musical gestures that the listener can hear as analogous to the words, all arranged in a polyphonic composition for unaccompanied solo voices. (Performance of madrigal compositions by choral ensembles was not unknown at the time, but was for the most part restricted to "public" works performed at major civic events; the madrigal is really the vocal equivalent of the string quartet or quintet, and offers the same kinds of pleasures to the singer as ardent chamber music players get from their repertory.)

Claudio Monteverdi (1567-1643) may not have been especially active as a teacher, but his influence during the long final phase of his life spent in Venice was unparalleled. From 1613 until his death in 1643, Monteverdi was the director of music at St. Mark's in Venice, the most visible and prestigious musical post in the city. He composed in every genre—church works of enormous range and variety, the first operas that remain in the repertory, and madrigals, both in the older Renaissance style (without instrumental accompaniment) and in the newer style, for two or three voices with basso continuo. In 1614 he published in his Sixth Book of Madrigals a sestina entitled *Lagrime dell'amante al sepolcro dell'amata* ("Tears of the lover at the tomb of his beloved"), composed a few years earlier while he was still in the service of the Duke of Mantua. The Sixth Book was a look back at the 1590s, when many composers were writing in an anguished, "mannerist" style. Monteverdi's work is a complete setting of an extended poem by Agnelli, in which each stanza is a single movement. The structure of the music echoes that of the poem. A sestina consists of six stanzas of six lines each and an epilogue of three lines. There are no rhymes in this kind of poem; rather each line of the first stanza ends with a series of six different words that return, in a systematic rearrangement, to end the six lines of each of the other stanzas. The final epilogue contains two of the end-words in each of its three lines.

Monteverdi's sestina, *Incenerite spoglie*, was composed as a threnody for a great singer, Caterina Martelli, who had been selected to sing the title role of his (now lost)

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opera *Arianna.* Monteverdi was very close to this artist, who had lived in his house for several years, apparently as his wife's singing pupil. The early death from smallpox of this gifted young artist drew from him music of almost operatic intensity, even though it was conceived for a vocal ensemble. The poet was a Mantuan nonentity, and he offered little substance but many emotional words. Monteverdi set the text with an astonishing variety of textures, from quasi-recitative to full-ensemble dissonance, ending with a moving cry of despair in the final section.

CLAUDIO MONTEVERDI, "Lagrime d'amante al sepolcro dell'amata"

I.

Incenerite spoglie, avara tomba	Beloved ashes, the greedy tomb
Fatta del mio bel sol terreno cielo.	illumined by my earthly sun is now my heaven.
Ahi lasso! I'vegno ad inchinarvi in terra!	I grieve. I come to bury you in the earth.
Con voi chius' è il mio cor' amarmi in seno	My heart is buried with thee, my love, locked within my breast.
E notte e giorno vive in foco, in pianto,	And night and day Glauco lives in fire, in tears,
In duol' in ira il tormentato Glauco.	in pain, in bitterness and torment.

II.

Ditelo, o fiumi, e voi ch'udiste Glauco:	O rivers and you who hear Glauco,
L'aria ferir di grida in su la tomba	rend the air with cries over this tomb
Erme campagne, e'l san le Ninfe e'l Cielo;	and the barren fields, heard only by the Nymphs and by the skies.
A me fu cibo il duol, bevanda il pianto,	Anguish became my food and tears my drink.
Poi ch'il mio ben copri gelida terra,	Rocks are my bed where I dream of your beautiful breast
Letto o sasso felice il tuo bel seno.	since frozen earth has covered my beloved.

III.

Darà la notte il sol lume alla terra,	The sun will light the earth by night
Splenderà Cintia il di prima che Glauco	and the moon by day before Glauco
Di baciar, d'honorar, lasci quel seno	will cease to kiss, to honor this breast
Che nido fu d'amor, ch dura tomba	which was the nest of love, now crushed by the weighty tomb.
Preme; nè sol d'alti sospir, di pianto	May the heavens be kind to him, alone
Prodighe a lui saran le fere e'l Cielo.	now, with the pain of his weeping.

IV.

Ma te raccoglie, o Ninfa, in grembo il cielo.	Receive her, O Nymphs, in the lap of heaven.
Io per te miro vedova la terra,	I look to thee—for the earth is widowed,
Deserti i boschi, e correr fiumi il pianto.	the woods are sad, and the rivers filled with tears,
E Driade e Napee del mesto Glauco	and the Dryads and the Nymphs echo
Ridicano i lamenti, e su la tomba	the lament of the sorrowful Glauco
Cantano i pregi de l'amato seno.	and sing o'er the tomb of his beloved.

Please turn the page quietly.

V.

O chiome d'or, neve gentil del seno,	O golden hair, O lovely snow-white breast,
O gigli de la man, Ch'invido il cielo	O lily-white hand which greedy heaven
Ne rapì, Quando chiuse in cieca tomba,	has stolen, though locked in this blind tomb,
Chi vi nasconde? Ohimè! povera terra!	who can hide thee? Only the poor earth:
Il fior d'ogni bellezza, il sol di Glauco	the flower of all beauty, the sun of Glauco
Nasconde? Ah muse qui sgorgate il pianto.	be hidden? Ah muses, shed your tears.

VI.

Dunque amate reliquie un mar di pianto	So, lovers, let flow a sea of tears;
Non daran questi lumi al nobil seno	for do they not light the noble heart of
D'un freddo sasso? Ecco l'afflitto Glauco	this cold stone? Here the afflicted Glauco
Fa rissonar Corinna il mar e'l Cielo	makes sea and earth resound with Corinna's name,
Dicano i venti ogn'hor dica la terra,	The winds declare it hourly, and the earth.
Ahi Corinna! Ahi morte! Ahi tomba!	Ah, Corinna! Ah, death! Ah, tomb!
	Let words yield to tears, beloved heart.
Cedano al pianto i detti, amato seno;	Let heaven give peace, and peace to
A te pace il Ciel, pac' a te Glauco	Glauco
Prega honorata tomba e sacra terra.	praying at thy honored tomb and sacred earth.

* * * * *

Francis Poulenc (1899-1963) was one of the most fascinating figures among composers of this century. His friend, the critic Claude Rostand, once referred to him as "part monk, part guttersnipe." Poulenc's early works, composed in the 1920s when he was still associated with the highly publicized "*Groupe de Six*," are lighthearted, even frivolous, sometimes bawdy, and thoroughly Parisian. The opposing strain in his character appeared in the middle '30s, when the unexpected death of a close friend prompted the composition of a sacred choral work.

Poulenc had the least formal education of any noted composer of this century. He began composing as a young and accomplished pianist with no theoretical background at all. At the age of twenty-one, with the beginning of a reputation, he took up the serious study of harmony with Charles Koechlin. His lessons continued twice a week for three years, this constituting the whole of his formal training. Koechlin emphasized the Bach chorales and part-writing, but Poulenc never studied strict counterpoint, orchestration, or form. His music for the most part grows with an improvisatory freshness, responding only to his ear and, when the piece is a vocal work, to the text.

One of his favorite poets was Paul Eluard (the pen name of Eugène Grindel, 1895-1952), one of the founders, along with André Breton, of surrealism. Eluard's later works express deeply a loving communion with his wife and with nature. The experience of World War II caused him to extend his communion of fraternity worldwide, and his later poems express equally a love for his fellow man. This latter aspect is already clear in the poem that Eluard wrote during the German occupation of Paris, a poem that Poulenc turned into one of his most challenging and powerful choral works, *La Figure humaine* ("The human countenance"). With rich symbolism and colorful imagery, Eluard's poem begins with a specific gesture of contempt: "Of all springtimes of the world, this one is the most vile." The text, set by Poulenc as eight

connected movements, evokes (without ever mentioning specifics) the darkness, terror, and violence of the occupation, counsels patience waiting for vengeance, and finally looks forward to a time of liberty regained. Poulenc had received hand-printed copies of these poems, written during the first winter of the Occupation, 1940-41, and set them to music during six weeks in the summer of 1943. The final movement, Eluard's magnificently developed litany apostrophising Liberty, had become the best-known Resistance poem of the war. Published anonymously in Algiers in 1942, it had been read in secret meetings around France and was dropped by Royal Air Force bombers by the thousands of copies in occupied areas.

Poulenc's polychoral setting for this text, one of the most consistently serious large-scale works he ever wrote (as of course it had to be, given the subject matter), had to remain secret until the end of the political situation that had motivated its composition. A performance of this work in occupied Paris is unthinkable—but it was heard soon after the Liberation of Paris. Indeed, the cantata had been secretly printed and rehearsed in Belgium by 250 singers, though the name of the composer and author were, at that time, suppressed for their own safety. Poulenc proudly placed his copy of the score on a music stand in his window the day the Americans entered Paris.

La Figure humaine is harmonically challenging, dense, richly colored. Poulenc is not a contrapuntally oriented composer, though there are fugal bits in his piece; but for the most part he alternates between the two choirs, providing a lush, sometimes biting, harmonic intensification of the setting, meltingly lyric and sharply aggressive by turns. The first performance—ending with Poulenc's setting of Eluard's by-then-familiar and stirring litany, building in urgency and intensity to a final brilliant E-major chord on "*Liberté!*", set just once—must have been a deeply moving experience for the first audience, who had lived through five years of occupation. Poulenc's music makes it no less stirring for us, fifty years later.

—Notes by Steven Ledbetter

FRANCIS POULENC, "La Figure humaine"

I. De tous les printemps du monde. . .

De tous les printemps du monde
Celui-ci est le plus laid
Entre toutes mes façons d'être
La confiante est la meilleure.

L'herbe soulève la neige
Comme la pierre d'un tombeau
Moi je dors dans la tempête
Et je m'éveille les yeaux clairs.

Le lent le petit temps s'achève

Où toute rue devait passer
Par mes plus intimes retraites
Pour que je rencontre quelqu'un.

Je n'entends pas parler les monstres
Je les connais ils ont tout dit

Je ne vois que les beaux visages
Les bons visages sûrs d'eux mêmes
Sûrs de ruiner bientôt leurs maîtres.

I. Of all the springtimes of the world. . .

Of all the springtimes of the world,
this one is the most vile
Among all my ways of being
the confident is the best.

The grass lifts up the snow
like the stone of a tomb
I myself sleep during the storm
and I awaken bright-eyed.

The slow the little time reaches its end
where all the streets had to pass
by my most intimate retreats
so that I might meet someone.

I do not hear the monsters speaking
I know them they have said everything
I see only beautiful faces
Good faces sure of themselves
Sure to ruin their masters soon.

Please turn the page quietly.

II. En chantant les servantes s'élancent

En chantant les servantes s'élancent
Pour rafraîchir la place où l'on
tuait
Petites filles en poudre vite
agenouillées
Leurs mains aux soupiraux de la
fraîcheur
Sont bleues comme une expérience
Un grand matin joyeux

Faites face à leurs mains les morts
Faites face à leurs yeux liquides
C'est la toilette des éphémères
La dernière toilette de la vie
Les pierres descendent disparaissent
Dans l'eau vaste essentielle

La dernière toilette des heures
A peine un souvenir ému
Aux puits taris de la vertu
Aux longues absences encombrantes
Et l'on s'abandonne à la chair très
tendre
Aux prestiges de la faiblesse.

III. Aussi bas que le silence

Aussi bas que le silence
D'un mort planté dans la terre
Rien que ténébres en tête

Aussi monotone et sourd
Que l'automne dans la mare
Couverte de honte mate

Le poison veuf de sa fleur
Et de ses bétes dorées
Crache sa nuit sur les hommes.

IV. Toi ma patiente

Toi ma patiente ma patience ma parente

Gorge haut suspendue orgue de la nuit
lente
Révérence cachant tous les ciels dans sa
grâce
Prépare à la vengeance un lit d'où
je naîtrai.

V. Riant du ciel et des planètes

Riant du ciel et des planètes
La bouche imbibée de confiance
Les sages
Veulent des fils

II. Singing, the servants rush forward

Singing the servants rush forward
to clean up the place where the
killing was
Little girls in powder kneeling
quickly
Their hands out to the breath of
freshness
Are blue like an experiment
One great happy morning

Face up to their hands the dead
Face up to their liquid eyes
This is the toilet of the May-flies
The last toilet of life
The stones descend disappear
in a vast essential water

The last toilet of time
Scarcely a moving recollection
At the wells dried of virtue
At the long awkward absences
And one abandon ourselves to the
softest flesh
To the illusions of weakness.

III. As low as the silence

As low as the silence
Of a corpse planted in the earth
Nothing but darkness in the head

As monotonous and deaf
As autumn in the pool
Covered with dull shame

The poison deprived of its flower
And of its gilded beasts
Spits its night on men.

IV. Thou my patient one

Thou my patient one my patience my
parent
Throat held high organ of the slow
night
Courtesy hiding all the heavens in
its grace
Prepare for vengeance a bed in which
I shall be born.

V. Laughing for the sky and planets

Laughing for the sky and planets
The mouth soaked in confidence
The wise
Want sons

Et des fils de leurs fils
Jusqu'à périr d'usure.

Le temps ne pèse que les fous
L'abîme est seul à verdoyer
Et les sages sont ridicules.

VI. Le jour m'étonne et la nuit me fait peur

Le jour m'étonne et la nuit me fait peur
L'été me hante et l'hiver me poursuit.

Un animal sur la neige a posé
Ses pattes sur le sable ou dans la boue
Ses pattes venues de plus loin que mes pas
Sur une piste où la mort
A les empreintes de la vie.

VII. La menace sous le ciel rouge

La menace sous le ciel rouge
Venait d'en bas des mâchoires
Des écailles des anneux
D'une chaîne glissante et lourde

La vie était distribuée
Largement pour que la mort
Prit au sérieux le tribut
Qu'on lui payait sans compter

La mort était le dieu d'amour
Et les vainqueurs dans un baiser
S'évanouissaient sur leurs victimes
La pourriture avait du cœur

Et pourtant sous le ciel rouge
Sous les appétits de sang
Sous la famine lugubre
La caverne se ferma

La terre utile effaça
Les tombes creusées d'avance
Les enfants n'eurent plus peur
Des profondeurs maternelles

Et la bêtise et la démence
Et la bassesse firent place
A des hommes frères des hommes
Ne luttant plus contre la vie

A des hommes indestructibles.

And the sons of their sons
Until they perish of wear and tear.

Time weighs only on the mad
The abyss alone is growing green
And the wise are ridiculous.

VI. Day astonishes me and night makes me afraid

Day astonishes me, and night makes me afraid
Summer haunts me and winter pursues me.

An animal on the snow has placed
Its paws on the sand or in the mud

Its paws that have come from further than my steps
On a path where death
Has the imprints of life.

VII. The menace under the red sky

The menace under the red sky
Came from beneath the jaws
Of the scales of the links
Of a chain slippery and heavy

Life was distributed
Widely so that death
Took serieously the tribute
That was paid him without counting

Death was the god of love
And the conquerors in a kiss
Fainted on their victims
Decay took heart

And yet under the red sky
Under the appetites for blood
Under the gloomy famine
The cavern closed

The useful earth effaced
The tombs dug in advance
The children no longer had fear
Of the maternal depths

And the stupidity and insanity
And baseness made way
For men the brothers of me
No longer struggling against life

To men indestructible.

Please turn the page quietly.

VIII. Liberté

Sur mes cahiers d'écolier
Sur mon pupitre et les arbres
Sur le sable sur la neige
J'écris ton nom

Sur toutes les pages lues
Sur toutes les pages blanches
Pierre sang papier ou cendre
J'écris ton nom

Sur les images dorées
Sur les armes des guerriers
Sur la couronne des rois
J'écris ton nom

Sur la jungle et le désert
Sur les nids sur les genêts

Sur l'écho de mon enfance
J'écris ton nom

Sur les merveilles des nuits
Sur le pain blanc des journées
Sur les saisons fiancées
J'écris ton nom

Sur tous mes chiffons d'azur
Sur l'étang soleil moisi
Sur le lac lune vivante
J'écris ton nom

Sur les champs sur l'horizon
Sur les ailes des oiseaux
Et sur le moulin des ombres
J'écris ton nom

Sur chaque bouffée d'aurore
Sur la mer sur les bateaux
Sur la montagne démente
J'écris ton nom

Sur la mousse des nuages
Sur les sueurs de l'orage
Sur la pluie épaisse et fade
J'écris ton nom

Sur les formes scintillantes
Sur les cloches des couleurs
Sur la vérité physique
J'écris ton nom

Sur les sentiers éveillés
Sur les routes déployées
Sur les places qui débordent
J'écris ton nom

VIII. Liberty

On my schoolbooks
On my desk and the trees
On the sand on the snow
I write your name

On all the pages read
On all the white pages
Stone blood paper or ash
I write your name

On the gilded images
On the arms of warriors
On the crown of kings
I write your name

On the jungle and the desert
On the nest amidst the shrubs of broom

On the echo of my childhood
I write your name

On the wonders of the nights
On the white bread of days
On the seasons betrothed
I write your name

On all my blue rags
On the pool sun moldy
On the lake moon lively
I write your name

On the fields on the horizon
On the wings of birds
And on the mill of shadows
I write your name

On each puff of dawn
On the sea on the boats
On the lunatic mountains
I write your name

On the moss of the clouds
On the sweat of the storm
On the rain thick and tasteless
I write your name

On scintillating forms
On the bells of the colors
On physical truth
I write your name

On the awakened paths
On the spread out roads
On plazas that overflow
I write your name

Sur la lampe qui s'allume
Sur la lampe qui s'éteint
Sur mes maisons réunies
J'écris ton nom

Sur le fruit coupé en deux
Du miroir et de ma chambre
Sur mon lit coquille vide
J'écris ton nom

Sur mon chien gourmand et tendre
Sur ses oreilles dressées
Sur sa patte maladroite
J'écris ton nom

Sur le tremplin de ma porte
Sur les objets familiers
Sur le flot du feu béni
J'écris ton nom

Sur toute chair accordée
Sur le front de mes amis
Sur chaque main qui se tend
J'écris ton nom

Sur la vitre des surprises
Sur les lèvres attentives
Bien audessus du silence
J'écris ton nom

Sur mes refuges détruits
Sur mes phares écroulés
Sur les murs de mon ennui
J'écris ton nom

Sur l'absence sans désir
Sur la solitude nue
Sur les marches de la mort
J'écris ton nom

Sur la santé revenue
Sur le risque disparu
Sur l'espoir sans souvenir
J'écris ton nom

Et par le pouvoir d'un mot
Je recommence ma vie
Je suis né pour te connaître
Pour te nommer

Liberté.

—Paul Eluard

On the lamp that is lit
On the lamp that is extinguished
On my reunited houses
I write your name

On the fruit cut in two
Of the mirror and of my room
On my bed empty shell
I write your name

On my dog greedy and gentle
On his cocked ears
On his clumsy paw
I write your name

On the threshold of my door
On familiar objects
On the flood of blessed fire
I write your name

On all flesh in tune
On the forehead of my friends
On each hand stretched out
I write your name

On the window of surprises
On attentive lips
Well above the silence
I write your name

On my destroyed refuges
On my fallen-down lighthouses
On the walls of my boredom
I write your name

On absence without desire
On naked solitude
On the steps of death
I write your name

On health returned
On risk disappeared
On hope without memory
I write your name

And by the power of a word
I begin my life again
I was born to know you
To name you

Liberty.

—translation by S.L.

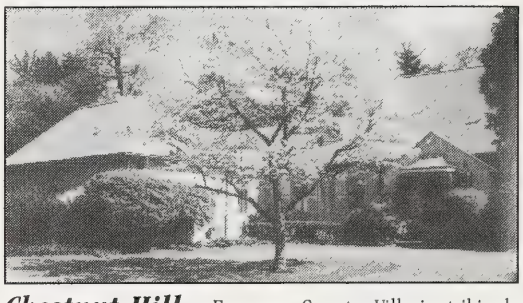
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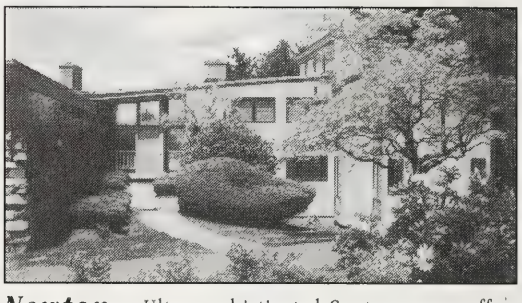
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ROUSE — *Phaethon*

BRUCH — Fantasia on Scottish folk melodies for violin, with orchestra and harp, Opus 46
- Introduction—Adagio cantabile
- Allegro
- Andante sostenuto
- Allegro guerriero

GIL SHAHAM, violin
ANN HOBSON PILOT, harp

INTERMISSION

TCHAIKOVSKY — Symphony No. 5 in E minor, Opus 64
- Andante—Allegro con anima
- Andante cantabile, con alcuna licenza
- Valse. Allegro moderato
- Finale: Andante maestoso—Allegro vivace—Moderato assai e molto maestoso—Presto—Molto meno mosso

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NOTES

Christopher Rouse
Phaethon

Christopher Rouse was born in Baltimore, Maryland, on February 15, 1949, and lives near Rochester, New York. He composed Phaethon *on a commission from the Philadelphia Orchestra, with the assistance of Johnson and Higgins, in celebration of the Bicentennial of the United States Constitution. He completed the score in Indianapolis, Indiana, on February 22, 1986, and the work received its world premiere with the Philadelphia Orchestra, Riccardo Muti conducting, on January 8, 1987. This is the first performance by the Boston Symphony Orchestra, which has previously performed his Symphony No. 1 and "The Infernal Machine." The score calls for three flutes (all doubling piccolos), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), six horns, four trumpets, four trombones, tuba, timpani, a large percussion ensemble (Chinese cymbal, suspended cymbal, rute, giant ratchet, guiro, two timbales, two bongos, snare drum, slapstick, flexatone, three metal plates of different sizes, cymbals, metal vibraslap, maracas, sandpaper blocks, tenor drum, four tom-toms, hammer ["like that called for in Mahler's Symphony No. 6"], thunder sheet, xylophone, bass drum, wood block, tambourine, small wood block, large tam-tam, and claves), harp, and strings.*

Christopher Rouse first attracted wide attention with a five-minute hell-for-leather orchestral work called *The Infernal Machine,* which he wrote while on the faculty of the University of Michigan as an opening piece for the university orchestra, under the direction of longtime Tanglewood conducting teacher Gustav Meier, to perform on a European tour. He has since written in a wide range of moods and characters—including his Symphony No. 1, written during a residency at the Baltimore Symphony Orchestra, and which won the 1988 Kennedy Center Friedheim Award, a long, stunningly shaped and crafted symphonic slow movement, about as different in character from the pace and mood of *The Infernal Machine* as it was possible to get.

Rouse studied composition with Richard Hoffmann and Randolph Coleman at Oberlin, then privately with George Crumb, during which time he composed delicate and evanescent music. But, deciding that "the best composer of Crumb's music is Crumb," he turned in quite a different direction, and went to study with Karel Husa and Robert Palmer at Cornell, where he completed his doctorate in 1977. He wrote a short introductory book about one of the major American symphonists of the middle years of the century, William Schuman, which was published for the composer's seventieth birthday in 1970. He turned his fascination with rock into a brilliant percussion work, *Bonham,* which takes typical rhythmic riffs from classic rock scores as the basis of an exhilarating piece. And with *The Infernal Machine* (1981) he moved from the universe of George Crumb to music that he himself described as "harsh, brutal, violent, hysterical."

After finishing his studies at Cornell, Rouse taught at the University of Michigan; since 1981 he has been at the Eastman School of Music in Rochester, though with time out for a residency in his native Baltimore. Over the last dozen years his music has attracted increasing interest, with successive works of considerable impact, including commissions from the orchestras of Rochester, St. Louis, Minnesota, and Philadelphia.

Phaethon is Rouses's Philadelphia commission, and it is rather like *The Infernal Machine* in one respect: it is a short, overture-like work and goes by lickety-split. The idea for the piece, of course, is drawn from Greek mythology. Here is the composer's version of the story:

> *Phaethon* was inspired by the ancient Greek legend of Phaethon, son of Helios [the Sun, also known as Apollo], who, after an argument concerning his divine birth, secured a promise from his father that he be granted a favor so impressive that it would demonstrate to all that he was indeed of divine origin. Helios swore an

irrevocable oath but was horrified when Phaethon insisted that he be allowed to drive his father's sun chariot around the skies for one day. Phaethon, too young and inexperienced to control Helios' horses, lost complete control of them as they dashed madly through the sky—coming too close to earth, they set the land on fire and dried up the rivers, and racing towards Olympus, they were in danger of destroying the heavens. Finally Zeus knocked Phaethon from the sky with a thunderbolt, and he was buried near the Eridanus.

The music of *Phaethon* requires no explanation. It races along in 6/8 or 9/8 time, clearly suggesting the galloping of Helios' sun-steeds, of which the boy Phaethon has lost control. The music rushes headlong to its sudden ending point.

By a horrible irony, just as Christopher Rouse was composing music about a young man who fell from the sky, the *Challenger* disaster transfixed the world with an image, repeated endlessly on news reports and analyses of what had happened, that evoked visions of Helios' chariot catapulting downward into the sea. The event compelled the dedication: "To the memory of Judith Resnick, Gregory Jarvis, Ronald McNair, Ellison Onizuka, Michael Smith, Francis Scobee, and Christa McAuliffe—the *Challenger* shuttle astronauts killed in flight on January 28, 1986, as *Phaethon* was being written."

—Steven Ledbetter

Max Bruch

Fantasia on Scottish folk melodies for the violin, with orchestra and harp, Opus 46

Max Bruch was born in Cologne, Germany, on January 6, 1838, and died in Friedenau, a suburb of Berlin, on October 20, 1920. He composed the Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the violin, with orchestra and harp, with the free use of Scottish folk melodies—to give it its full and formal title—in the winter of 1879-80. It was dedicated to Pablo de Sarasate, who gave the first performance in September 1880 at the Hamburg Bach Festival. The first Boston Symphony performances (also the first in Boston) were given on November 23 and 24, 1888, by Charles Martin Loeffler, later to achieve distinction as a composer but at that time second concertmaster of the Boston Symphony Orchestra; Wilhelm Gericke conducted. The orchestra's first Tanglewood performance featured then concertmaster Joseph Silverstein on August 17, 1973, under Lawrence Foster. Midori was soloist with Roger Norrington for the most recent performance here, on July 5, 1992. The Fantasia is scored for solo violin, harp, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, timpani, bass drum, cymbals, and strings.

Son of a soprano and a civil servant, Max Bruch composed prodigiously as a boy, was thoroughly trained, first by his mother, then by Heinrich Carl Briedenstein, himself a jurisprudent and philosopher (a pupil of Hegel) as well as a musician, and later by Ferdinand Hiller and Karl Reinecke, and held over the years a succession of conducting appointments in Koblenz, Sondershausen, Liverpool, and Breslau. He enjoyed a couple of patches of being able to devote himself entirely to composition, and from 1891 until 1910 he taught in Berlin. His travels brought him to Boston in 1883, when he produced his oratorio *Arminius* with the Handel and Haydn Society. His contemporaries knew him chiefly as a composer of choral music, and indeed the very first Boston Symphony program included a scene from his oratorio *Odysseus*. Two works of his have remained consistently before the public, the Violin Concerto No. 1 in G minor, introduced by Joseph Joachim in 1866, and the *Kol Nidrei* for cello and orchestra, written 1881 for the Jewish community of Liverpool. One hopes the vocal works are not gone for good: certainly *Odysseus*, the cantata *Frithjof* (much admired by Brahms and Clara Schumann, and the work that first made a reputation for Bruch), and the early opera *Loreley* merit study and revival. In Bruch's other strong suit, the vir-

tuoso concerto, there has been some welcome exploration: Heifetz began to make new friends for the Scottish Fantasia with his 1947 recording with William Steinberg, and a number of violinists have taken an interest in the Concerto No. 2 in D minor as well.

Bruch wrote the Scottish Fantasia for the great Spanish violinist Pablo de Sarasate, who had introduced the D minor concerto in 1877. Among other things, it is a monument to Sarasate's playing, renowned and treasured for a tone that, though not large, was singularly pure, for elegance, for the variety of vibrato, for an impeccable left hand, and especially for the sheer charm of projection and execution.* As a composer, Sarasate was chiefly an arranger of Spanish and gypsy folk songs and dances, and he will have been pleased to be presented with Bruch's loving settings of similar materials from Scotland. Interest in folk music and its use in concert music was widespread in the second half of the nineteenth century—for some composers in central Europe and Russia the issue became practically a fetish—and Bruch's work reaches into the music of many cultures. (Curiously, because of his *Kol Nidrei,* a melody associated with Yom Kippur services, it has been widely and quite erroneously assumed that Bruch was Jewish.) When the Fantasia was new, Bruch was subjected to some criticism for "getting the tunes wrong," but, as William Foster Apthorp pointed out in a Boston Symphony program note of 1896, "it is important to remember one item in [the] title: the 'free use' of Scotch songs." There is nothing of the spirit of the professional folklorist to Bruch's approach here. The Scottish songs are the stuff of atmosphere and romance—and in that sense the Fantasia is a direct descendant of Mendelssohn's *Hebrides* Overture and *Scottish* Symphony—and the prominent role assigned to the harp is part of that atmosphere, part of a desire to convey a sense of something bardic. And surely it is also part of the spirit of the day that Bruch's Scotch is smooth and sweet rather than smoky, untamed, and full of character—more Johnnie Walker Black than Laphroaig. Aside from the beauty of the melodies themselves, what strikes one here is the lucidity of form and, above all, the wonderfully cultivated sense of orchestral euphony, the richness of the voicing, for example, the horn, trombone, and harp combination right at the beginning, and the uncannily skillful, grateful placement of the solo violin into the orchestral texture.

*It is interesting, though, that the Fantasia was also taken up at once by Joachim, friend of Brahms, peerless interpreter of Beethoven, virtually the only serious Bach player of his time, the thinking man's violinist, and in most respects Sarasate's polar opposite.

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After a prelude in the manner of recitative, Bruch builds the first movement proper, an Adagio cantabile, on the song "*Auld Rob Morris.*" The second movement is, by contrast, a quick dance with drone basses, the source being the song "*Hey, the dusty miller.*" Now the music looks back doubly, to the recitative style of the introduction and to the tune of "*Auld Rob Morris,*" and combining these two elements Bruch makes a bridge to the next movement, a set of beautifully scored variations on the nostalgic "*I'm down for lack o' Johnnie.*" And so into the brilliant, energetic finale, marked Allegro guerriero (warlike), with play on two themes of which the tougher is "Scots wha hae."

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Pyotr Ilyich Tchaikovsky
Symphony No. 5 in E minor, Opus 64

Pyotr Ilyich Tchaikovsky was born at Votkinsk, Viatka province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began his Fifth Symphony in May 1888 and completed it on August 26. Tchaikovsky himself conducted the premiere on November 26, 1888, in St. Petersburg. Theodore Thomas introduced it to America at a concert in New York on March 5, 1889. (Edward MacDowell's Piano Concerto No. 2 in D minor, with the composer as soloist, had its premiere on the same program.) The first Boston Symphony performances were conducted by Arthur Nikisch on October 21 and 22, 1892. Serge Koussevitzky led the orchestra's first Berkshire Festival performance on August 16, 1936. Neeme Järvi led the most recent Tanglewood performance on July 10, 1993. The score calls for three flutes (third doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

By 1888, when Tchaikovsky composed the Fifth Symphony, he was far from being the hypersensitive artist—virtually a neurotic cripple—of popular biography. To be sure, he had gone through a major emotional crisis ten years earlier, brought on by his ill-advised, catastrophic marriage (undertaken partly in an attempt to "overcome" his homosexuality, and partly out of genuine sympathy for the woman, whose evident devotion to him reminded him closely of the character Tatyana in Pushkin's poetic novel *Eugene Onegin*, which he had turned into an opera not long before). But the crisis owed just as much to a series of artistic setbacks as it did to problems in his personal life. The composer's own brother Modest described the Tchaikovsky of 1878 as "nervous and misanthropic," but declared that he "seemed a new man" by 1885. The masterly achievement of the Fourth Symphony, premiered in 1878, had marked the end of the real crisis. In the decade that followed, Tchaikovsky had composed the violin concerto, the three orchestral suites, *Manfred*, four operas, his piano trio, and much else—hardly a sign of inability to deal with life's pressures! With the consolidation of his reputation as a composer, he had even managed to overcome, to a degree, his earlier panic at the thought of having to conduct. Indeed, his confidence was such that, when demands were made for changes in his opera *The Sorceress*, he was able to write, "I find *The Sorceress* an opera that has been properly and seriously written, and if the public does not like it, so much the worse for the public."

Tchaikovsky's decision to write a symphony again after ten years was an overt expression of his willingness to tackle once more the largest and most demanding musical form of his day. He began the Fifth in May 1888, shortly after returning from a successful European tour. By the beginning of July he had finished the draft and started the orchestration, completing the full score in August. The premiere, which took place in St. Petersburg that November, was a success, though critics questioned

whether the Fifth Symphony was of the same caliber as the Second and Fourth.

In March 1889 Tchaikovsky went to Hamburg for the German premiere. There he found Brahms staying in the same hotel and was gratified to learn that the German composer had remained an extra day in Hamburg just to hear the first rehearsal of his new work. The two composers had lunch after the rehearsal "and quite a few drinks," Tchaikovsky wrote to his brother Modest. "Neither he nor the players liked the Finale, which I also think rather horrible." But his negative mood was soon dispelled. A week later the composer wrote, "The players by degrees came to appreciate the symphony more and more, and at the last rehearsal they gave me an ovation. The concert was also a success. Best of all—I have stopped disliking the symphony." Later he wrote even more positively, "I have started to love it again."

Certainly audiences have loved the symphony for nearly a century for its warmth, its color, its rich fund of melody. Tchaikovsky always wrote music with "heart," music with an underlying emotional significance, though he was wary of revealing that meaning publicly, preferring to let the listener seek it personally. Still, for his own use, before starting in on the composition, he planned a rough program for the first movement—but, characteristically, he kept these notes entirely private, so that the music might make its own case. Still his first ideas are highly suggestive:

> Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs, doubts, plaints, reproaches against xxx. (II) Shall I throw myself into the embraces of faith???

We can find here some hint as to the composer's ideas, his emotional condition, at the beginning of the Fifth Symphony. The mysterious "xxx" may refer to the same thing usually discussed in his diary as "Z" or "That"—namely his homosexuality, the central emotional problem of his life. The program for the first movement and the music of the symphony as a whole suggest a philosophical acceptance of his nature, coming by the finale to the realization of some peace of mind, an acceptance that evidently worked itself out in his life as well.

The first movement opens with a motto theme that might be identified with "Providence," if only because it is somewhat less assertive than the "Fate" theme of the Fourth Symphony. The motto features a dotted rhythmic figure in the clarinet, supported by a plagal harmony suggesting resignation. ("Plagal" harmony, alternating the tonic [I] and subdominant [IV] chords, is most familiar in the "Amen" cadence heard at the ends of hymns; there, too, the character of resignation, of acceptance, is prominent ["Amen," after all, means "so be it" in Hebrew]). This idea recurs, in some form or other, in each of the symphony's four movements.

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The soft, sombre tread of this introduction yields to a syncopated little tune in the clarinets and bassoons—over plagal harmonies—answered by variants of the same material and sudden fortissimo outbursts. At a moment of sudden quiet, a new theme rises expressively in the strings (with a delicate answer in the woodwinds), to be repeated with the instrumentation reversed. Using Tchaikovsky 's preliminary plan as a guide, one might be tempted to pinpoint the "murmurs," the "reproaches," the "embrace of faith" in the various sections; but though Tchaikovsky insisted on the expressive character of his work, it is equally misleading to try to read too much beyond a certain emotional quality into a movement or a phrase. What, for instance, of the intense, soaring theme that is yet to come?

The second movement contains one of the most famous instrumental solos ever written, an ardent song for the horn, with an important pendant for oboe. The opening is marked by emotional intensity, calling for subtle adjustments to the tempo every few measures. The contrasting middle section seems more objective at first, but it soon builds to a feverish climax dramatically interrupted by the motto theme blared out by the full orchestra. Traditionally the third movement of a symphony is in some sort of dance meter, usually in triple time. Berlioz is one of the few composers to have anticipated Tchaikovsky in writing a full-scale waltz, so evocative of the ballet, and even his example does not surpass this one in grace and breadth.

The finale is perhaps the most problematic movement of the symphony; Tchaikovsky was at best ambivalent about it, and others have pointed out the prime weakness of what has otherwise been a most effective use of the motto theme throughout the symphony: having just heard a reminder of the motto, understated and threatening, at the end of the waltz movement, we suddenly encounter it at the opening of the finale, noble and firm in E major, as if the earlier minor mode had simply been an accident. There is no hard-won battle of major over minor here, as in Beethoven's Fifth Symphony (and evident model for this symphony), or even in Tchaikovsky's own Fourth Symphony of a decade earlier. The victory seems, at the beginning, too easily won. Fortunately, the motto and its development soon give way to the main formal structure of the movement with a vigorous, slashing chordal theme in the strings and a broader melody in the woodwinds; the motto leads off the development section ever more forcefully (in C major), though the development thereafter continues working out the other themes. Following the recapitulation, Tchaikovsky builds a massive climax using only the rhythm of the motto and harmonic intensification leading to a grand pause. This a dangerous moment: the pause has misled careless listeners (unaware that Tchaikovsky has not yet returned to the home key) to assume that silence is a signal for applause. but it is, in fact, the signal for the final appearance of the motto, which now returns in a grand apotheosis of marching chords and swirling woodwind figures with a rich counterpoint in the brass instruments. The final strain of the coda is a new statement of the nervously syncopated little tune from the first movement, now ringing out with glorious assurance as a majestic trumpet fanfare in the major key—a triumph of sorts, if only by overstatement.

The suspense and tensions of the earlier movement have been overcome by putting on a bold front. Many commentators have complained that the last movement is, in some respects, a "sell-out," that the musical progress has not really earned the triumphant ending. Brahms was only one of the doubters, and Tchaikovsky—in certain moods, anyway—did not disagree. He knew at heart that he was whistling in the dark—but it is a brave whistle for all that.

—S.L.



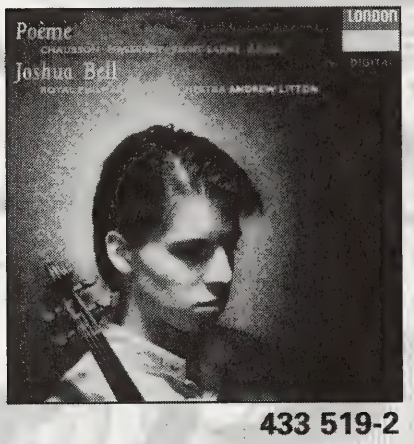
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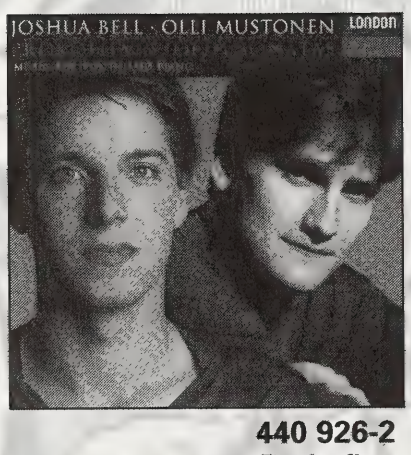
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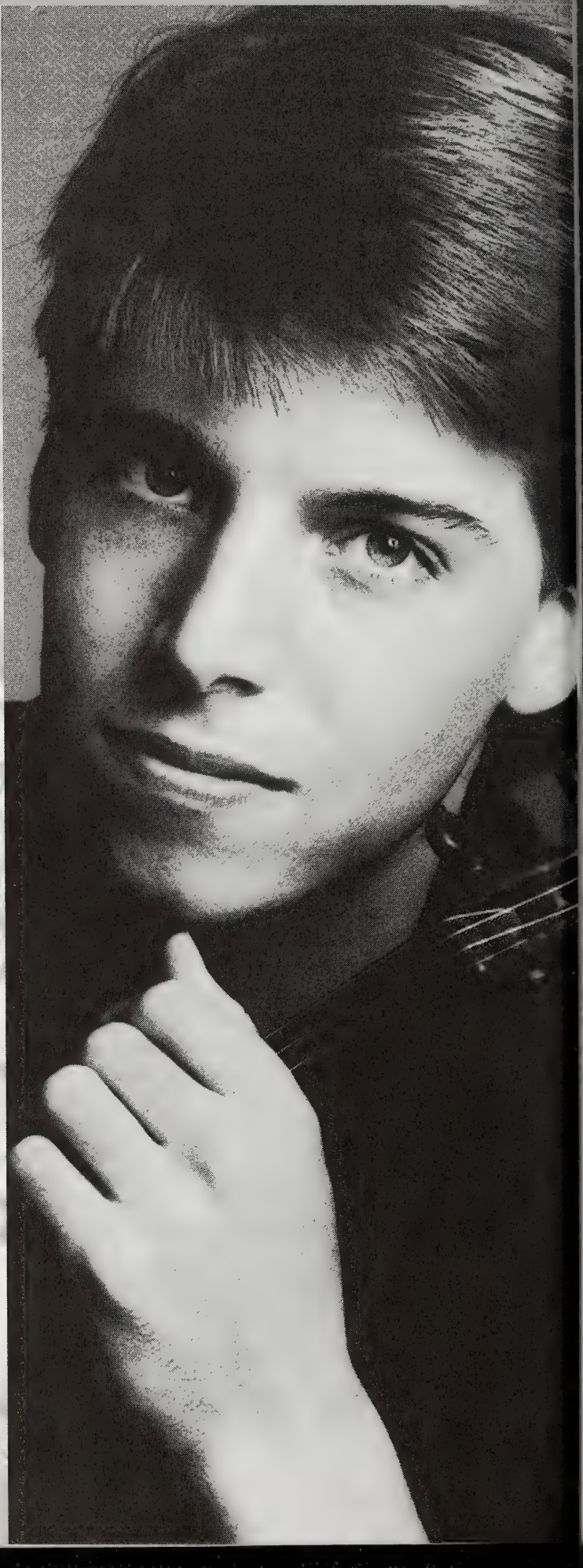
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Seiji Ozawa, Music Director

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Saturday, August 26, at 8:30

PINCHAS ZUKERMAN conducting

ALL-MENDELSSOHN PROGRAM

String Symphony No. X in B minor
Adagio—Allegro

Violin Concerto in E minor, Opus 64
Allegro molto appassionato
Andante
Allegretto non troppo—Allegro molto vivace
JOSHUA BELL

INTERMISSION

Symphony No. 4 in A, Opus 90, *Italian*
Allegro vivace
Andante con moto
Con moto moderato
Saltarello: Presto

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

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NOTES

Felix Mendelssohn-Bartholdy
Symphony for Strings No. X in B minor

Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin, and it was he who most persistently urged the family's conversion to Lutheranism. Bartholdy was added to the family name— to distinguish the Protestant Mendelssohns from the Jewish ones— in 1822 when Felix's father was baptized, the children having been given that sacrament as early as 1816. Mendelsshon began the composition of this symphony on May 13, 1823, and completed it five days later. Pinchas Zukerman led the only previous Boston Symphony performances in February 1979.

Mendelssohn is the most astonishing of the composing prodigies. Mozart was to go much farther, but as a teenager not even he surpasses—or often equals—Mendelssohn in assurance, and certainly not in individuality. To think of the young Mendelssohn is to think first of all of the Octet for strings, written in 1825, the year he turned sixteen, and of the Overture for Shakespeare's *Midsummer Night's Dream*, the work of a boy of seventeen. He has found a voice unmistakably his own and he uses it with the confidence of a seasoned professional. In a way, he was just that. By the time he composed the Octet he had seen, heard, read a lot. He had composed a lot, too, All advantages were his. Moses Mendelssohn*, his grandfather, was a philosopher and a literary man of great stature—something like a Martin Buber of his time, it has been suggested—who has an enduring monument in the title role of Lessing's profound and humorous *Nathan the Wise*. Felix's father was a highly regarded and prosperous banker. His mother played the piano, sang, drew, and read French, Italian, English, and Greek authors in the original. His sister Fanny, four years older than himself, surprised the family when she was thirteen by giving them a performance, from memory, of the whole of Bach's *Well-tempered Clavier*. (She, the person to whom Felix was closest all his life and whose early death without doubt hastened his own, is one of the lost women of nineteenth-century history: her father, the firmly patriarchal Abraham Mendelssohn, insisted that music could only be an embellishment on the surface of her life and never its "fundamental bass." He managed, however, to ignore the letters from Uncle Jakob Bartholdy, now consul in Rome, who advised against allowing Felix to become a professional musician, "which is after all no kind of career, no life, no goal.")

With Fanny to one side of him and Rebecca and Paul, two and four years younger, on the other, Felix was the Crown Prince. At ten, after three years' study with the highly competent Ludwig Berger, he gave his first recital at the piano. He traveled widely with his family, turned into an accomplished linguist, and learned to execute the elegant drawings that adorn his letters and journals. He became the pupil and protégé of Carl Zelter, composer, choral conductor, and partner in a prolific correspondence with Goethe, and it was through Zelter that the boy met Goethe, improvising for him at the piano as well as playing the Beethoven Fifth for him and thoroughly enjoying his rather flirtatious friendship with that seventy-two-year-old Olympian eminence.

Dated compositions by Mendelssohn exist from just before his eleventh birthday. Twelve early symphonies, for which we use roman numerals to distinguish them from the five "grown-up" symphonies, were written between 1821 and 1823. He meant them for Sunday musicals at home and was by no means in favor of having them played elsewhere or published. The discovery of Mendelssohn's pre-Octet works has been a development since World War II, the harvest including, beside the symphonies, a

*It is with him that the name Mendelssohn comes into the family. His father's name was Mendel Dessau, and he styled himself Moses ben Mendel, Moses the son of Mendel.

Violin Concerto in D minor which Yehudi Menuhin was the first to play and record, and two concertos for two pianos, composed, of course, for himself and Fanny. The Symphony in B minor consists, or perhaps survives only in the form of a single movement, a stern allegro preceded by a slow introduction of striking pathos.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Felix Mendelssohn-Bartholdy
Violin Concerto in E minor, Opus 64

Mendelssohn planned a violin concerto as early as 1838, but it was not until 1844 that he settled down to serious work on it; the finished score is dated September 16, 1844. The first performance took place in Leipzig under Niels Gade's direction, with Ferdinand David as the soloist. The first performance in the United States took place in New York on November 24, 1849, when Joseph Burke was the soloist with the Philharmonic Society under Theodor Eisfeld. Albert Spalding was the soloist for the first Tanglewood performance of the Mendelssohn Violin Concerto, in a special gala benefit under Serge Koussevitzky's direction on August 15, 1941. Midori was soloist for the most recent performance here on August 7, 1993, under David Zinman's direction. The concerto is scored for solo violin with an orchestra consisting of flutes, oboes, clarinets, bassoons, horns, and trumpets all in pairs, timpani, and strings.

Ferdinand David (1810-73) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1836, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on July 30, 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."

But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write David reiterating his plan of writing a concerto; the composer commented that he needed only "a few days in a good mood" in order to bring him something of the sort. Yet Mendelssohn didn't find those few days for several years—not until he decided to shake off the wearying appointment at the court of Frederick William IV in Berlin. So it wasn't until July 1844 that he was able to work seriously on the concerto; on September 2 he reported to David that he would bring some new things for him. Two weeks later the concerto was finished.

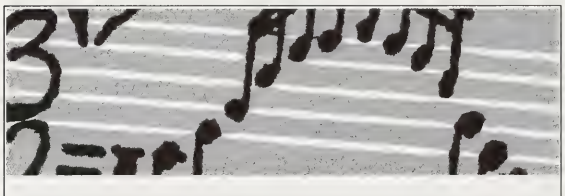
David was Mendelssohn's adviser on matters of technical detail regarding the solo part; he must have motivated the composer's decision to avoid sheer virtuoso difficulty for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work's subsequent popularity. It is no accident that Mendelssohn's concerto remains the earliest Romantic violin concerto that most students learn.

At the same time it is, quite simply, one of the most original and one of the most attractive concertos ever written. The originality comes from the new ways Mendelssohn found to solve old formal problems of the concerto. At the very beginning, in a radical departure from standard, Baroque-derived concerto practice, Mendelssohn dispenses entirely with an orchestral ritornello, fusing the opening statement of orches-

tra and soloist into a single exposition. This was part of his design from the very beginning. Even the earliest sketch of the first movement shows the two measures of orchestral "curtain" before the soloist introduces the principal theme.

The other problem of concerto form that Mendelssohn attacked in a new way was that of the cadenza. Normally, just before the end of the movement, the orchestra pauses on a chord that is the traditional signal for the soloist to take off on his or her own, and everything comes to a standstill while we admire the sheer virtuosity of the soloist, despite the fact that the cadenza might be outrageously out of style with the rest of the piece, or so long and elaborate as to submerge entirely the composition it is attached to. Mendelssohn's solution is simple and logical—and utterly unique. He writes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation! No other cadenza has ever played so central a role in the structure of a concerto.

Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in such atypical works as Weber's *Konzertstück* for piano and orchestra, but never in a work having the temerity to call itself a concerto. Yet we can't imagine the Liszt concertos and many others without this change.



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The smooth discourse of the first movement, the way Mendelssohn picks up short motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme, which is in the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G-string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn's lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the bass note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully. When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds its note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking out in applause). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

—Steven Ledbetter

Felix Mendelssohn-Bartholdy
Symphony No. 4 in A, Opus 90, *Italian*

Mendelssohn began composing the Italian *Symphony while in Rome in the late winter and spring of 1831; he sketched it out rapidly but never allowed publication in his lifetime. Although the "official" date of completion is March 13, 1833, Mendelssohn kept saying he intended to rework it again before allowing it out of his hands permanently. Its first performance took place in London at the concerts of the Philharmonic Society on May 13, 1833. Carl Bergmann and the Germania Musical Society gave the first American performance of the symphony on November 1, 1851, at the Melodeon in Boston. Wilhelm Gericke led the first BSO performances in October 1884, Serge Koussevitzky the first Berkshire Festival performance on August 16, 1936, and André Previn the most recent Tanglewood performance on July 30, 1994. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

As the scion of a well-off middle-class German family, Felix Mendelssohn undertook the Grand Tour to the centers of classical culture in Italy; his tour was somewhat grander than most, extending from early May 1830 to late June 1832 and including months-long stops in Rome, Paris, and London (he had already spent some eight months in the British isles in 1829). He was a great letter writer, and his travel impressions have been preserved in a voluminous correspondence published (in bowdlerized form—a new authentic edition is much needed) by his younger brother Paul and his eldest son Carl after Felix's death. His account of travel experiences, sightseeing, and visits (including a stop in Weimar for a visit with the elderly Goethe; how many twenty-one-year-old tourists could have done that?) is a delightful one, with reports here and there of musical plans.

From Rome on December 20, 1830, Felix wrote to his family, "The Hebrides is completed at last, and a strange production it is." After mentioning a few small vocal

pieces he was working on, he added, "After the new year I intend to resume instrumental music, and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain." The two symphonies in question were the ones we know as the *Scotch* (or, better, *Scottish*) and *Italian* symphonies, numbered three and four in the traditional conception of Mendelssohn's symphonic output. The first of these, like the *Hebrides* Overture, was a reaction to his visit to Scotland the year before, while the *Italian* Symphony grew out of his new experiences in Rome and, later, Naples.

Just after Christmas Felix complained of absolutely miserable rainy weather which, no doubt, made it easier for him to settle down to composition instead of running off to visit the villa and gardens at Tivoli or some other sightseeing wonder. And though the weather became springlike by mid-January, he was able to write on the 17th that he had nearly completed some small works, adding "the two symphonies also begin to assume a more definite form, and I particularly wish to finish them here." Surely it seems unlikely for a composer to work on avowedly *Scottish* and *Italian* symphonies (the names come from Mendelssohn himself) at the same time, but that is precisely what happened. Perhaps that is why the two symphonies are, in a sense, tonal shadows of one another: the *Scottish* is fundamentally in A minor but ends in the major, while the *Italian* is in A major but ends in the minor. He remained in Rome through Easter in order to experience the full effect of the traditional liturgical music of the Papal choir, the only complaint being that the beautiful weather drove away the "misty Scottish mood," so he chose to set aside that symphony for the time being. We may presume that his "Italian" mood responded to all the stimuli, however, for when he reached Naples he wrote to his sister Rebecca that his cantata *Die erste Walpurgisnacht* (a setting of a Goethe poem, which he had worked on most of the winter) should be completed in a few days if the bad weather held, adding, "If I continue in my present mood, I shall finish my Italian symphony also in Italy, in which case I shall have a famous store to bring home with me, the fruits of this winter."

Since the *Italian* Symphony has long been regarded as one of his most perfect works, Mendelssohn's uncertainty about letting it out of his hands and his constantly



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feeling the need to revise it are hard to credit today, but whatever faults—real or imagined—the composer found in the score resulted in its appearance only after his premature death. Then, over a brief period of about five years, many scores previously withheld by the composer were at last published (although a great deal of his work was not printed even then, so aware were his executors of his careful, even finicky attitude toward scores that might be less than perfectly finished). The last work brought out in the composer's lifetime was a set of Christmas piano pieces published as Opus 72; any number after that was added posthumously, with no regard for the chronological order of composition. The "Opus 90" of the *Italian* Symphony gives a misleadingly false impression of its being a late work, whereas it is actually, as we have seen, one of the most brilliant early orchestral scores of this incredibly precocious artist.

The richly assured orchestration makes its mark in the opening measures with a background of repeated chords in the woodwinds over which the violins sing their enthusiastic, soaring theme. The sonority of the first measure alone is enough to identify this score out of the entire symphonic repertory. The racing activity never stops or slows, even when the strings become the lightest staccato whisper to bring in the clarinets and bassoons with the secondary theme. But shortly before the end of the exposition the activity just barely slows to allow the solo clarinet one superbly romantic moment, whispering the opening theme in notes twice as long as before. As is usually the case with sonata-form first movements, Mendelssohn puts a repeat sign at the end of the exposition; in this case, though, the repeat is absolutely essential, since the first ending contains a new idea in the oboe and then in the strings—a soaring-upward that settles gracefully down to the cadence—which will play an important role in the coda. The second time through the exposition, leading on into the development, this passage is omitted. Much of the development is based on a new idea treated imitatively in the strings with punctuation from the woodwinds until the latter assert the importance of the main theme on top of everything. The new theme is recapitulated in place of the romantic moment for the clarinet in the exposition, and the coda works all of the preceding materials in with the concluding material from the first ending in a wonderfully imaginative web.

Mendelssohn wrote to his sister Fanny that he would look for inspiration for the second movement in Naples. As it stands, there is no verbal hint of a program in this Andante, but Tovey professed to discern the influence of a religious procession through the streets (although such a procession need not have been limited to Naples). The opening figure, a "wailing" gesture, introduces a measured and rather sombre march-like theme in D minor. The third movement is the embodiment of graceful themes, with a light but poetic touch in the horn calls deftly answered by violin and flute scales in the Trio. The Saltarello is a whirlwind of rushing activity, from the orchestral trills and punctuating chords of the first measure, through the unison statement of the basic rhythm, to the end. The biggest surprise, perhaps, is that Mendelssohn begins in the minor mode and, contrary to all expectation, refuses to yield, even in the very last measures, to a conclusion in the major. But the energy and the brilliant orchestration of the whole, the unflagging verve and ceaseless activity, bring on a conclusion that, for all its surprises, is as fully gratifying as any that Mendelssohn ever wrote.

The *Italian* Symphony is the product of a very young man—of twenty-two to twenty-four years. Not so young, certainly, as the composer of the Octet or the overture to *A Midsummer Night's Dream,* but still a man in the first flush of his mature powers. And though Mendelssohn can hardly be said ever to have been an old man, it is unlikely that the intended later revisions, if he had ever gotten around to them as he hoped, could have had any effect but to vitiate the overwhelming sense of youth that we find in this score.

—S.L.

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VERDI — Requiem Mass for four solo voices, chorus, and orchestra, in memory of Alessandro Manzoni

Requiem and Kyrie
Dies irae
- Dies irae — Rex tremendae
- Tuba mirum — Recordare
- Mors stupebit — Ingemisco
- Liber scriptus — Confutatis
- Quid sum miser — Lacrimosa

Offertorio (Domine Jesu Christe)
Sanctus
Agnus Dei
Lux aeterna
Libera me

SHARON SWEET, soprano
FLORENCE QUIVAR, mezzo-soprano
MICHAEL SYLVESTER, tenor
FERRUCCIO FURLANETTO, bass
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text for the *Requiem* begins on page 36.

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NOTES

Giuseppe Verdi
Requiem Mass for four solo voices, chorus, and orchestra,
in memory of Alessandro Manzoni

Giuseppe Verdi was born in Le Roncole, near Busseto in the Duchy of Parma, on October 10, 1813, and died in Milan on January 27, 1901. He composed the bulk of the Requiem in 1874. The first performance took place in the church of San Marco in Milan on May 22, 1874, with the composer conducting. Portions of the work were first heard in the United States in a performance by the choir of St. Ann's Church, New York, on October 25, 1874, under the direction of Louis Dachauer. The full work received its American premiere at the New York Academy of Music just a few weeks later, on November 17, with members of the Strakosch Italian Opera Company. The first Boston Symphony performance took place only on December 17, 1954, under Guido Cantelli's direction; the soloists were Herva Nelli, Claramae Turner, Eugene Conley, and Nicola Moscona, with the New England Conservatory Chorus, Lorna Cooke deVaron, conductor. Erich Leinsdorf led the first Tanglewood performance on August 22, 1964, with Lucine Amara, Lili Chookasian, George Shirley, and Ezio Flagello, with the Chorus Pro Musica assisted by the Festival Chorus. Seiji Ozawa led the most recent Tanglewood performance on August 30, 1987, with Susan Dunn, Shirley Verrett, Vinson Cole, Paul Plishka, and the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for soprano, alto, tenor, and bass soloists, mixed chorus, two flutes and piccolo, two oboes, two clarinets, four bassoons, four horns, four trumpets, four more trumpets offstage, three trombones, tuba (replacing the obsolete ophicleide), timpani, bass drum, and strings.

Few Americans know the name Alessandro Manzoni, and fewer still are familiar with his great historical novel, *I promessi sposi* (*The Betrothed*). To music lovers the name rings a bell only as the dedicatee of Verdi's "Manzoni Requiem." But to Italians, Manzoni is one of the great central figures of their literary culture; indeed, until very recently (and perhaps even today) it was impossible to obtain admission to an Italian university without passing an examination that included essay questions on two required topics: Dante's *Divine Comedy* and Manzoni's novel. In Milan, the novelist's home town, a popular epigram reflected the local view of the two major features of the city:

Un tempio ed un uomo,
Manzoni ed il Duomo.
(A temple and a man,
Manzoni and the cathedral.)

And to Giuseppe Verdi, Manzoni was a personal hero. As early as 1840 he set Manzoni's Ode *Il cinque maggio* (*The Fifth of May*), a poetic treatment of Napoleon's death, and some choruses from Manzoni's poetic tragedies, though he never published them. By this time he also knew the novel, Manzoni's major work, which had appeared in 1827, though its definitive revision was not published until 1842.* Verdi

*Manzoni's work is a vast historical novel on the grand scale, set in Milan and surrounding regions in the seventeenth century. Inspired in its architecture by the historical novels of Walter Scott, it easily surpasses any of them in scope, individual characterization, feeling for the forces of history, and beauty of language. Indeed, it is the last point as much as any of the others that endeared the novel to nineteenth-century Italians, for Manzoni successfully created a beautiful, flexible, direct Italian (or, rather, Tuscan) prose that showed the way out of the bizarre Baroque adornments and decorations of so much earlier writing in the vernacular and helped to unify the country linguistically just as it was about to be unified politically. Of course, readers lacking Italian will not be able to appreciate this aspect of the novel directly, but it is worth reading nonetheless for all of its other fine qualities. It is available in paperback in a brilliant English translation by Bruce Penman (Penguin books). To Italians, Manzoni's one novel is the equivalent of our Scott, Thackeray, and Dickens rolled into a single book.

admired Manzoni both as an artist and as a man. The novelist's morbid shyness was interpreted by the composer as a dislike of personal publicity and self-promotion, qualities of which Verdi himself totally approved. But Verdi respected Manzoni's privacy as much as he wished his own to be respected, and though he and Manzoni had a close friend in common, the Countess Clarina Maffei, he never dared ask for an introduction, even after his wife, Giuseppina Stepponi, had met Manzoni through the good offices of the Countess while on a visit to Milan and had carried away with her a photograph of the great man inscribed "To Giuseppe Verdi, a glory of Italy, from a decrepit Lombard writer." Verdi framed the photo and hung it in his bedroom, and then, unable to thank Manzoni directly, asked the Countess to tender his gratitude, enclosing a photograph of himself with the inscription, "I esteem and admire you as much as one can esteem and admire anyone on this earth, both as a man and a true honor of our country so continually troubled. You are a saint, Don Alessandro!"

Finally, in the spring of 1868, Verdi visited Milan for the first time in twenty years and through the mediation of the Countess had his one and only visit with his idol. He wrote to her afterwards to express his thanks, asking rhetorically:

> What can I say of Manzoni? How to describe the extraordinary, indefinable sensation the presence of that saint, as you call him, produced in me. I would have gone down on my knee before him if we were allowed to worship men. They say it is wrong to do so and so it may be; although we raise up on altars many that have neither the talent nor the virtue of Manzoni and indeed are rascals.

In making his visit to Manzoni, Verdi had now met both of the two men that he considered to be Italy's greatest cultural glory—the other being Rossini, whom he had known in Paris.

The connection in Verdi's mind is an important one for the history of the Manzoni Requiem. Rossini died in Paris on November 13, 1868, and Verdi's sense of loss for Italy's cultural life was keen. He noted bitterly in a letter to Countess Maffei that when "the other" glory of Italy (Manzoni) was also no more, all that would

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A very generous bequest left by Harold Gillette Colt, Jr., has significantly enriched the Boston Symphony Orchestra. Mr. Colt's extensive collection of compact discs, long-playing records, laser discs, and acetate recordings—totaling approximately 12,000 items—has been added to the Tanglewood Music Center's recordings collection or to the Boston Symphony Orchestra's archival collection. In addition, once Mr. Colt's home in New Hartford, Connecticut, is sold, the proceeds will be used to endow in perpetuity a Tanglewood Music Center Fellowship. Further, many of the home furnishings will be used in various facilities at Tanglewood.

Harold Colt began attending Boston Symphony Orchestra concerts at Tanglewood with his parents in the late 1930s. His enthusiasm for the BSO's music-making continued throughout his lifetime, and he was a frequent visitor to Symphony Hall and Tanglewood. When at Tanglewood, Mr. Colt frequently visited the Tanglewood Music Store to purchase musical scores and compact discs. These very items are today among the collection being catalogued for use by Fellows of the Tanglewood Music Center.

The Boston Symphony Orchestra has been deeply and generously enriched by Mr. Colt's bequest. For more information about the Boston Symphony Orchestra's bequest program, please contact Joyce Serwitz, Director, Major Gifts Program, at (413) 637-5273 at Tanglewood, or at (617) 638-9273 in Boston.

remain would be politicians and humiliating defeats in battle. He conceived at once a plan to honor the memory of Rossini by inviting the leading Italian composers to contribute to a special Requiem Mass to be performed just once, on the first anniversary of the composer's death, in Bologna, Rossini's "musical home," after which the score would be sealed up in the archives, to be brought out only at some future time as an occasional tribute. No one would be paid either for the composition or the performance. At first the idea was received enthusiastically. The sections of the Requiem were assigned to composers drawn by lot (though Verdi was diplomatically assigned the closing section, the *Libera me*). It is perhaps worth noting that not one of the other composers, famous though they were in their own day, is remembered now—Buzzolla, Bazzini, Pedrotti, Cagnoni, F. Ricci, Nini, Coccia, Gaspari, Platania, Petrella, and Mabellini. Verdi had his portion of the score ready in good time, but the scheduled performance never came off owing to difficulties in arranging for performers—especially a chorus—at the right time and place. Finally the whole affair was given up as a public fiasco, and each composer received his section of the score back.

Nearly four years after the contretemps of the "Rossini Requiem," on May 22, 1873, Alessandro Manzoni died at the age of eighty-nine. The next day Verdi wrote to his publisher Giulio Ricordi:

> I am profoundly saddened by the death of our Great Man! But I shall not come to Milan, for I would not have the heart to attend his funeral. I will come soon to visit his grave, alone and unseen, and perhaps (after further reflection, after having weighed my strength) to propose something to honor his memory.
>
> Keep this secret and do not say a word about my coming, for it is so painful to hear the newspapers speak of me, and to make me say and do what I do not say and do.

Verdi had learned from the earlier incident not to begin with a public announcement and not to rely any more than absolutely necessary on the good will of others. This time he wrote on June 3 to Ricordi:

> I would also like to demonstrate what affection and veneration I bore and bear that Great Man who is no more, and whom Milan has so worthily honored. I would like to compose a *Mass for the dead* to be performed next year for the anniversary of his death. The *Mass* would have rather vast dimensions, and besides a big orchestra and a big Chorus, it would also require (I cannot be specific now) four or five principal singers.
>
> Do you think the City [of Milan] would assume the expense of the performance? The copying of the music I would have done at my expense, and I myself would conduct the performance both at the rehearsals and in church. If you believe this possible speak of it to the Mayor; give me an answer as soon as you can, for you can consider this letter of mine as binding.

The response was enthusiastic, and Verdi set to work. After a visit to Milan, where he knelt by the recent grave, he went on to Paris for the summer and began work on the composition, continuing it in Busseto in the fall and in Genoa during the winter. On February 28, 1874, he wrote to Camille Du Locle, who had been his librettist for *Don Carlos* and had provided French translations for some of his other operas:

> I am working on my Mass, and it really is with great pleasure. I feel as if I had become a serious man, and am no longer the public's clown who with a great bass drum... shouts: "Come on in, step right up, etc." You will understand that on hearing operas mentioned now, my conscience is scandalized and I quickly make the Sign of the Cross!! What do you have say to that?

Verdi spared no pains to assure himself that the soloists, chorus, and orchestra were ready for the premiere, which took place in Milan's Church of St. Mark's on the anniversary of Manzoni's death and was repeated three times at La Scala in the following days. The soloists included Teresa Stolz and Maria Waldmann, who had been the original Aida and Amneris in the first Italian production of Verdi's most recent opera. The event was a success in every way, reflecting honor on Manzoni, Verdi, the

performers, and the city of Milan. The only sour note came from complaints that Verdi had not composed ecclesiastical music, that he had, in fact, composed an operatic score to a Latin text. It is true enough that Verdi's music does not meet the normal requirements for the musical style and performing forces usually thought of as "church music," but after all, he did not write the work for ecclesiastical performances, but rather as a grand public tribute. Quite aside from the musical "inappropriateness" for church use is the fact that Verdi introduced a number of textual repetitions—especially of the *Dies irae* section—to function as a musical refrain; thus the significance of the changes is artistic rather than ecclesiastical.

It has become conventional to reiterate the *bon mot* that the Requiem is "Verdi's greatest opera," a phrase bearing implicitly the hint of criticism that it shouldn't be operatic at all, though why this should be so is never made clear. Verdi's wife, Giuseppina Strepponi, brought her own good sense to bear in a defense of the score:

> I say that a man like Verdi must write like Verdi—that is, according to his own way of feeling and interpreting the text... The religious spirit and the way in which it finds expression must bear the imprint of its time and the individuality of its author.

Certainly many scenes in Verdi's operas had dealt with questions of life or death and the emotions that are aroused by these fundamental facts. Indeed, where could an opera composer hope to find a text that raises the ultimate questions with greater dramatic force than in Thomas of Celano's twelfth-century poem, *Dies irae,* the heart of the Requiem Mass? Most of the negative criticism of this dramatic treatment of the score arises from a review of sorts printed by Hans von Bülow after the first performance. I call it a review "of sorts" because von Bülow was in Milan to hear a performance of Glinka's *Life for the Tsar,* which was a fiasco, and carefully avoided attending any of the four performances of Verdi's Requiem before penning these comments, written out of a combination of Germanic prejudice and ignorance:

> With this work the all-powerful despoiler of Italian artistic taste—and ruler of the taste he has despoiled—presumably hopes to eliminate the last remains, irksome to his own ambition, of Rossini's immortality... For more than a quarter-century this Attila of the larynx has been exerting himself—with total success—to ensure that Rossini operas such as *Tell, Barbiere, Semiramide,* and *Mosè* are simply no longer playable in Italy. His latest opera in ecclesiastical dress will, after the first token obeisance to the memory of the poet, be straightway exposed to secular enthusiasm at La Scala for three evenings, after which it will set off for Paris, with the soloists he has trained up himself, for its coronation in the aesthetic Rome of the Italians. Surreptitious glances at this newest manifestation of the composer of *Trovatore* and *Traviata* have not exactly whetted our appetite for this so-called "Festival"...

and so on, with increasingly bitter invective. The fuss was enough to convince another highly Teutonic musician to study the score himself, and when he did, Johannes Brahms commented, "Bülow has blundered, since this could be done only by a genius."

The Requiem quickly became so popular in Italy that Verdi had to ask his publisher to take steps to protect the integrity of the work by prohibiting performances in unauthorized arrangements. The composer himself undertook one revision before allowing the Requiem out of his hands: he rewrote the *Liber scriptus* entirely. It had originally been a four-part choral fugue and was recast as a mezzo-soprano solo, providing much more striking dramatic contrast and a better connection with the sudden return of the *Dies irae* that follows directly.

Although he was composing a piece that would be performed outside of the theater, Verdi approached the text of the Requiem Mass exactly as he approached any operatic libretto he had ever set: with a careful reading and numerous re-readings to draw out the passages of the most powerful expressive quality, to find the "*parola scenica,*" the word or phrase that would unleash his dramatic imagination. This is particu-

larly true of the sequence *Dies irae* and its many sub-sections, where an individual word or phrase sometimes becomes the hinge of an entire lengthy passage: the trumpets spreading their call throughout all the earth, the chilling and stupefying confrontation with death, pleas for grace, massive evocations of the heavenly king, alternating and intertwining with heartfelt prayer. Yes, the musical gestures *are* operatic throughout, but they capture something fundamental in the human reaction to death in the same overtly dramatic way as Medieval frescoes of the Dance of Death and of the Last Judgment which can be seen all over Italy.*

We can hear recollections of the orchestration of *Aida*, Verdi's most recently finished opera, and the flexible and highly personal treatment of chromaticism is found in all of Verdi's late works. But there are connections to opera that are more than stylistic in this score; there is actually an operatic quotation as well, though the fact was not known until very recently. When Verdi's *Don Carlos* reached its dress rehearsals at the Paris Opera in March 1867, the five-act grand opera was discovered to be too long by a good quarter of an hour; performances had to end in time for patrons to catch the last trains to the suburbs. As a result Verdi was forced to cut some twenty minutes of prime music from the score. It was long believed that the music was totally lost, since the pages in question had been slit right out of the autograph score, and presumably destroyed. But in the 1960s and 1970s a great deal of scholarly attention came to *Don Carlos*, one result of which was Andrew Porter's discovery that the library of the Opéra still retained the original manuscript parts used on opening night and that in these parts the cuts were not physically removed: the pages involved were simply sewn together. It has therefore been possible to copy the parts into score and to reconstruct the lost scenes, which have now even made their way into performance and onto a recording. The biggest surprise to come out of this reconstruction occurred in an excised duet for Carlos and Philip which was strikingly familiar. In fact, Verdi, not willing to let a good piece go to waste, elaborated and refined that father-son duet from the opera and converted it into one of the most hauntingly beautiful passages of the Requiem, the *Lacrimosa.*

In sum, Verdi's Manzoni Requiem is more than a tribute to a great author; it encapsulates much of what is characteristic of the Italian spirit. It honors both of Verdi's cultural heroes, Manzoni in its dedication and origin, Rossini in motifs that recall the earlier composer's *Stabat Mater.* And it reaffirms Verdi's steadfast belief that, to an Italian composer—especially in the time of Wagner's innovations—orchestral music may be important, but the significance of the voice, of the sung word, remains paramount.

—Steven Ledbetter

Text for the *Requiem* begins on the next page.

* Verdi made the acquaintance of Michelangelo's in Florence and found that master's masculine sculpture greatly to his taste; it would be tempting to connect the frightful vision of the *Dies irae* with Michelangelo's "Last Judgment" in the Sistine Chapel, but that gigantic fresco was not open for public viewing in those days, especially not to someone who, like Verdi, was connected with the government of the united Italy that had taken the temporal power away from the Papacy.



Requiem and Kyrie

Quartet and Chorus

Requiem aeternam dona eis, Domine; et lux perpetua luceat eis.	Eternal rest grant them, O Lord; and may light perpetual shine upon them.
Te decet hymnus Deus in Sion; et tibi reddetur votum in Jerusalem: exaudi orationem meam; ad te omnis caro veniet.	A hymn, O God, becometh Thee in Sion; and a vow shall be paid to Thee in Jerusalem: O hear my prayer; to Thee shall all flesh come.
Kyrie eleison.	Lord, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.

Dies irae

Chorus

Dies irae, dies illa Solvet saeclum in favilla, Teste David cum Sibylla.	The day of wrath, that day will dissolve the world in ash, as David prophesied with the Sibyl.
Quantus tremor est futurus, Quando Judex est venturus, Cuncta stricte discussurus.	How great a terror there will be when the Judge shall come who will thresh out everything thoroughly.
Tuba mirum spargens sonum Per sepulchra regionum, Coget omnes ante thronum.	The trumpet, scattering a wondrous sound through the tombs of every land, will gather all before the throne.

Bass

Mors stupebit et natura, Cum resurget creatura, Judicanti responsura.	Death and nature will stand amazed when creation rises again to answer to the Judge.

Mezzo-soprano and Chorus

Liber scriptus proferetur, In quo totum continetur, Unde mundus judicetur,	A written book will be brought forth which contains everything for which the world shall be judged.
Judex ergo cum sedebit, Quidquid latet, apparebit: Nil inultum remanebit.	And so when the Judge takes his seat whatever is hidden shall be made manifest, nothing shall remain unavenged.

Soprano, Mezzo-soprano, Tenor, and Chorus

Dies irae, dies illa Solvet saeclum in favilla, Teste David cum Sibylla.	The day of wrath, that day will dissolve the world in ash, as David prophesied with the Sibyl.
Quid sum miser tunc dicturus, Quem patronum rogaturus, cum vix justus sit securus?	What shall I, wretch, say, whom shall I ask to plead for me, when scarcely the righteous shall be safe?

Solo Quartet and Chorus

Rex tremendae majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis.	King of dreadful majesty, who freely saves the redeemed, save me, O Fount of Pity.

Soprano and Mezzo-soprano

Recordare, Jesu pie, Quod sum causa tuae viae, Ne me perdas illa die.	Recall, merciful Jesus, that I was the reason for Thy journey: do not destroy me on that day.

Quaerens me, sedisti lassus,
Redemisti crucem passus:
Tantus labor non sit cassus.

Seeking me, Thou didst sit down
weary, Thou didst redeem me,
having endured the cross: let not
such great pains have been in vain.

Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Just Judge of vengeance,
give me the gift of redemption
before the day of reckoning.

Tenor

Ingemisco tanquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.

I groan as one guilty,
my face blushes with guilt;
spare the suppliant, O God.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who didst absolve Mary
(Magdalen), and hear the prayer of
the thief, hast given hope to me too.

Preces meae non sunt dignae;
Sed tu bonus fac benigne,
Ne perenni cremer igne.

My prayers are not worthy, but
thou, O good one, show mercy,
lest I burn in everlasting fire.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

Bass and Chorus

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

When the damned are confounded
and consigned to keen flames,
call me with the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

I pray, suppliant and kneeling,
a heart as contrite as ashes: take
Thou my ending into Thy care.

Dies irae, etc.

The day of wrath, etc.

Solo Quartet and Chorus

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

That day is one of weeping on
which shall rise again from the
ashes the guilty man, to be judged.

Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem. Amen.

Therefore spare this one, O God,
merciful Lord Jesus.
Grant them rest. Amen.

Offertorio

Solo Quartet

Domine Jesu Christe, Rex
gloriae, libera animas omnium
fidelium defunctorum de poenis
inferni, et de profundo lacu;
libera eas de ore leonis, ne
absorbeat eas Tartarus, ne
cadant in obscurum; sed signifer
sanctus Michael repraesentet
eas in lucem sanctam. Quam

O Lord Jesus Christ, King of
Glory, deliver the souls of all the
faithful departed from the pains of
hell and from the deep pit:
deliver them from the mouth of
the lion, that hell may not swallow
them up, and they may not fall into
darkness, but may the holy
standard-bearer Michael bring

Please turn the page quietly.

olim Abrahae promisisti,
et semini ejus.

them into the holy light; which
Thou didst promise of old to
Abraham and to his seed.

Hostias et preces tibi, Domine,
laudis offerimus; tu suscipe pro
animabus illis, quarum hodie
memoriam facimus; fac eas,
Domine, de morte transire ad
vitam. Quam olim Abrahae
promisisti, et semini ejus.

We offer Thee, O Lord, sacrifices and
prayers of praise: do Thou receive
them on behalf of those souls whom
we commemorate this day. Grant them,
O Lord, to pass from death to that
life which Thou didst promise of old
to Abraham and to his seed.

Sanctus

Double Chorus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth. Pleni
sunt coeli et terra gloria tua.
Hosanna in excelsis. Benedictus
qui venit in nomine Domini.
Hosanna in excelsis.

Holy, holy, holy, Lord God of
Sabaoth. Heaven and earth are full
of Thy glory. Hosanna in the
highest. Blessed is he who cometh
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Soprano, Mezzo-soprano, and Chorus

Agnus Dei qui tollis peccata
mundi, dona eis requiem.
Agnus Dei qui tollis peccata
mundi, dona eis requiem.
Agnus Dei qui tollis peccata
mundi, dona eis requiem
sempiternam.

O Lamb of God, that takest away
the sins of the world: grant them rest.
O Lamb of God, that takest away
the sins of the world: grant them rest.
O Lamb of God, that takest away
the sins of the world: grant them
eternal rest.

Communion

Mezzo-soprano, Tenor, and Bass

Lux aeterna luceat eis Domine,
cum sanctis tuis in aeternum:
quia pius es. Requiem aeternam
dona eis Domine, et lux perpetua
luceat eis cum sanctis tuis in
aeternum, quia pius es.

Let everlasting light shine on them,
O Lord, with Thy saints for ever; for
Thou art merciful. Grant them eternal
rest, O Lord, and let everlasting light
shine upon them with Thy saints
for ever; for Thou art merciful.

Libera me

Soprano and Chorus

Libera me, Domine, de morte
aeterna in die illa tremenda,
quando coeli movendi sunt et
terra, dum veneris judicare
saeculum per ignem.
Tremens factus sum ego, et
timeo, dum discussio venerit
atque ventura ira, quando
coeli movendi sunt et terra.

Deliver me, O Lord, from eternal
death in that awful day when the
heavens and earth shall be moved:
when Thou shalt come to judge
the world through fire.
I am seized with trembling, and I
fear the time when the trial shall
approach, and the wrath to come:
when the heavens and the earth
shall be moved.

Dies irae, dies illa calamitatis et
miseriae, dies magna et amara valde.

A day of wrath, that day of
calamity and woe, a great day
and bitter indeed.

Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.

Rest eternal grant them, O Lord,
and may light perpetual shine upon
them.

Libera me, etc.

Deliver me, O Lord, etc.

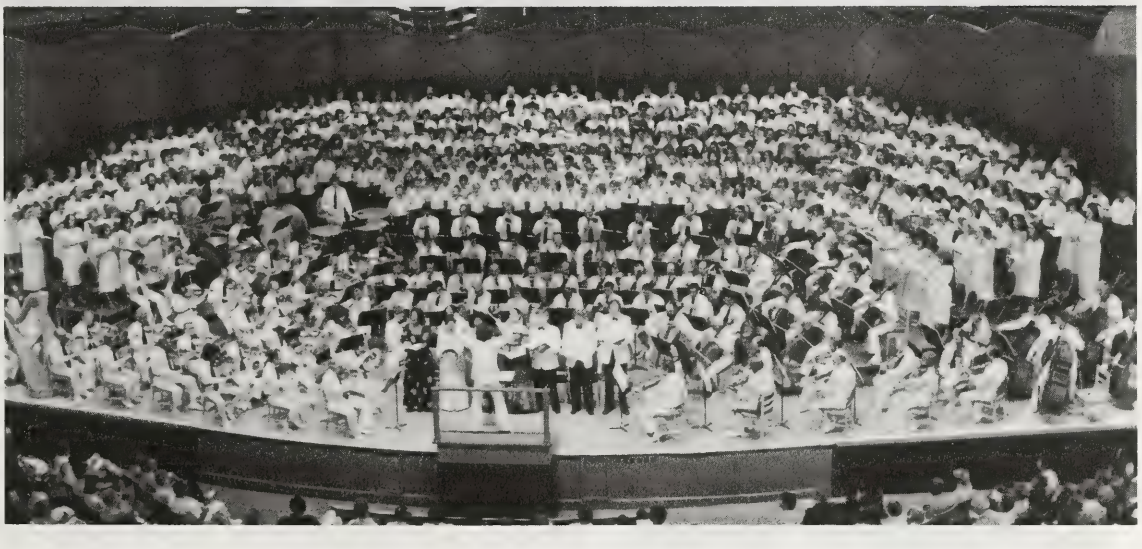
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Celebrating the Tanglewood Festival Chorus' First Quarter-Century

In January 1970, the management of the Boston Symphony Orchestra asked John Oliver, then a young choral director at MIT, to create a new chorus. Oliver had recently graduated from the New England Conservatory and was already making a name for himself in the Boston area with the Framingham Choral Society. The BSO wanted a standing choral ensemble, one that aimed at the highest possible level of technical skill and musicianship, for regular appearances with the Boston Symphony at Tanglewood. For many years the BSO had performed regularly in Symphony Hall with the New England Conservatory Chorus, the Chorus Pro Musica, or the Harvard Glee Club and Radcliffe Choral Society, but there was no comparable ensemble in the Berkshires to provide solid vocal support for the great choral masterpieces that figured in Tanglewood programs. Thus, since the new chorus was first imagined as a summertime ensemble, it was dubbed the Tanglewood Festival Chorus.

But even before the 1970 Tanglewood season arrived, the TFC had already made its virgin appearance with the orchestra—and what an appearance! John Oliver and his singers were asked to participate in a Symphony Hall performance that April 11 of Beethoven's Ninth Symphony under the direction of Leonard Bernstein, the closing concert of a week-long series marking the 200th anniversary of the composer's birth. By the mid-'70s the chorus was no longer primarily a summer ensemble; membership now meant a year-round commitment. To date, over the last twenty-five years, hundreds of highly skilled volunteer singers have devoted a large portion of their lives to making extraordinary music with this ensemble. One chorus manager calculated that a singer who took part in every rehearsal and every performance during a given calendar year would have spent the equivalent of four months' worth of forty-hour work-weeks in service to the Boston Symphony Orchestra—and all without pay (though travel and lodging expenses are provided by the orchestra).

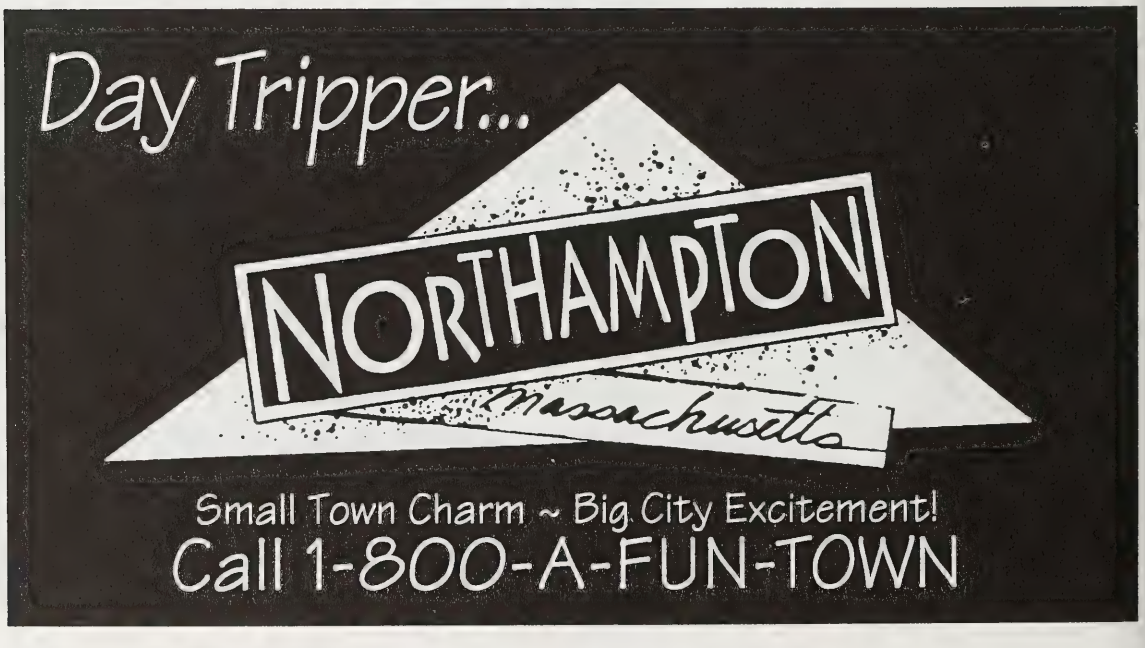
The Tanglewood Festival Chorus has earned an enviable reputation as one of the world's great symphony choruses, renowned for its power, energy, musicianship, beauty of tone, and stylistic flexibility. It has proved capable of handling the most diverse musical challenges, from the Baroque era to brand-new scores. The lion's share of the credit for this acclaim goes to the man who has led the TFC from its founding. John Oliver chooses each and every singer after extensive auditions during which he fills out, for each person auditioning, a detailed card with information about the individual's range, tone, and basic vocal quality, pitch



sense, ability to pronounce the principal foreign languages employed in the choral repertoire, enunciation, and sight-reading. Periodically all singers are required to re-audition, with the result that the chorus has steadily increased in its technical ability and vocal splendor.

During these twenty-five years, the Tanglewood Festival Chorus has naturally performed most often in Boston and at Tanglewood, but it has also made frequent appearances with the BSO at Carnegie Hall, and has become known worldwide through its many recordings with the orchestra, including major choral works by Beethoven, Berlioz, Brahms, Debussy, Fauré, Mahler, Poulenc, and Schoenberg, as well as two operas: Tchaikovsky's *Pique Dame* and Strauss's *Elektra.* As part of the Boston Symphony's centennial commissioning program, Sir Michael Tippett and Donald Martino both wrote major pieces for the chorus. Jacob Druckman has also written for the ensemble, and Leon Kirchner is at work on a large score as part of the latest series of BSO commissions. The chorus has also been invited to make recordings on its own—including a distinguished recording of unaccompanied choral works by contemporary American composers, and another of challenging and little-known music by Luigi Dallapiccola and Kurt Weill. In December 1994, the Tanglewood Festival Chorus joined the orchestra for the first time on a foreign tour to Hong Kong and Japan, where audiences were astonished to see the chorus sing from memory and to notice that, for most pieces, the singers do not stand in block sections of sopranos, altos, tenors, and basses, but "hashed" into a thorough mix, which yields a more even blend and requires greater independence of musicianship on the part of each singer.

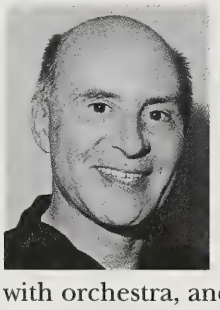
During the 1995 Tanglewood season, the Boston Symphony Orchestra features the Tanglewood Festival Chorus in many of the TFC's "greatest hits"—such major works as Orff's *Carmina burana,* the Berlioz *Requiem,* Mahler's *Resurrection* Symphony, and Verdi's *Requiem,* all of which the ensemble has performed many times—as well as other smaller choral works, both with the orchestra and *a cappella.* In doing so, the BSO salutes the Tanglewood Festival Chorus and founding conductor John Oliver for their twenty-five years of artistic achievement, and looks forward confidently to the next quarter-century.



ARTISTS



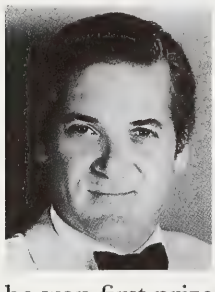
This summer pianist **Andreas Haefliger** performs Brahms's Piano Concerto No. 1 and chamber music at the Minnesota Orchestra's Sommerfest, appears with the Los Angeles Philharmonic at the Hollywood Bowl, makes his Tanglewood debut in recital, and plays in Europe at the Rheingau, Hamburg, and Davos festivals. Subsequent engagements in the United States and abroad include a return engagement with the Cleveland Orchestra, appearing with that ensemble both in Cleveland and in Lucerne, Switzerland; performances with the St. Louis, Dallas, and Montreal symphony orchestras, the Rochester Philharmonic, the City of Birmingham Symphony Orchestra, the Scottish National Orchestra, the Netherlands Philharmonic, and the Chamber Orchestra of Lausanne; and recitals in New York, Chicago, and London. Highlights of his 1994-95 season included a series of engagements in London, and performances of Schubert's *Winterreise* in New York, London, and Milan with his father, tenor Ernst Haefliger. Recital engagements have taken him to such other venues as the Lucerne International Festival, Milan, the Roque d'Anteron Festival in France, where he made his French debut, the Châtelet in Paris, Wigmore Hall, and New York's 92nd Street Y, where he made his New York recital debut in 1988. In addition to his activities in recital and as soloist with orchestra, Mr. Haefliger performs frequently in chamber music concerts and has appeared in music festivals on both sides of the Atlantic. Recordings available on the Sony Classical label include a disc of solo piano works by Sofia Gubaidulina, Schumann's *Davidsbündlertänze* and *Fantasiestücke,* Schubert impromptus, and a disc of Mozart sonatas named "CD of the Month" by *Stereo Review* in May 1992. Having grown up in a musical household, Mr. Haefliger cannot remember a time when he was not surrounded by music. A native of Switzerland, he chose to live in New York after completing studies at the Juilliard School, where he was twice awarded the Gina Bachauer Memorial Scholarship.



Named music director of the Ravinia Festival in September 1994 (following Seiji Ozawa and James Levine), **Christoph Eschenbach** has been music director of the Houston Symphony since 1988. Mr. Eschenbach conducts the major orchestras of Europe and North America on a regular basis and has conducted the Israel Philharmonic and virtually all of the German radio orchestras. Mr. Eschenbach has appeared at Tanglewood, Blossom, the Hollywood Bowl, and the Mostly Mozart festivals in New York and Houston. By the end of the 1994 Ravinia Festival he had made sixteen appearances there, as piano recitalist, chamber musician, piano soloist with orchestra, and conductor. He has also appeared at such European summer festivals as the Festival de Tours in France and Schleswig-Holstein, as well as in a festival tour of Australia and Europe with the Australian Youth Orchestra. Besides his concerts and tours with the Houston Symphony, he also leads that orchestra in the pit of Houston Grand Opera. Additional opera credits include Covent Garden and the Stuttgart State Opera. Mr. Eschenbach earned an international reputation as a concert pianist before turning to conducting in 1972. Born in Breslau, Germany, he studied piano first with his mother and subsequently in Hamburg with Eliza Hansen, whom he regards as a principal mentor of his artistic development along with his conducting teacher Wilhelm Brückner-Rüggenberg. His first-prize win in the 1965 Clara Haskil Competition established him as the foremost pianist to emerge from post-war Germany. He made his United States debut in 1969 with the Cleveland Orchestra under George Szell, under whose guidance he continued his conducting studies, making his own conducting debut in 1972 in Hamburg. Mr. Eschenbach has recorded extensively as both piano soloist and conductor. His numerous honors include the 1993 Leonard Bernstein Award from the Pacific Music Festival, which was founded by Bernstein, and which presents the award annually to a musician who carries on Bernstein's legacy. Mr. Eschenbach made his BSO debut as concerto soloist in 1969 at Tanglewood, conducted the orchestra for the first time in 1978 also at Tanglewood, and has since appeared regularly with the BSO in both capacities, most recently leading two concerts in the closing weekend of last summer's Tanglewood season.



Born in Champaign-Urbana in 1971, violinist **Gil Shaham** moved with his parents to Israel in 1973; there he began violin studies with Samuel Bernstein of the Rubin Academy of Music in Jerusalem and was immediately granted annual scholarships by the America-Israel Cultural Foundation. He made his debut with the Jerusalem Symphony at ten under Alexander Schneider and his debut with the Israel Philharmonic the following year, in 1982. Already in 1980 he had become a student of Dorothy DeLay and Jens Ellerman in Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he continues to work with Ms. DeLay and Hyo Kang. He began appearing with major international orchestras while still in his teens. With the conductor Giuseppe Sinopoli he has made recordings of concertos by Mendelssohn, Bruch, Tchaikovsky, Sibelius, Paganini, and Saint-Saëns. Solo discs include music by Schumann, Richard Strauss, Elgar, Ravel, Franck, Saint-Saëns, Kreisler, Paganini, and Sarasate. His most recent recordings—all best-sellers—include "Paganini for Two" in which he is teamed with guitarist Göran Söllscher; the violin concertos of Barber and Korngold, with André Previn and the London Symphony; and Vivaldi's *Four Seasons*, with the Orpheus Chamber Orchestra. In April 1989, Mr. Shaham made world news when he stepped in for an ailing Itzhak Perlman on two days' notice to play the Bruch and Sibelius concertos with Michael Tilson Thomas and the London Symphony (having been called from his class at the Horace Mann School in Riverdale while reciting the prologue to Chaucer's *Canterbury Tales* during an examination in English class). Named "Person of the Week" by Peter Jennings, Mr. Shaham has also been seen in two documentaries: "Child's Play: Prodigies and Possibilities" and "Shaham and his Violin." This week's appearance is his third at Tanglewood, where he made his Boston Symphony debut in August 1993.



Pinchas Zukerman is recognized throughout the world as violinist, violist, conductor, teacher, chamber musician, and champion of young artists. Born in Tel Aviv in 1948, Mr. Zukerman began his musical training with his father, first on recorder, then clarinet, and ultimately violin. At eight he began studying with Ilona Feher at the Israel Conservatory and the Academy of Music in Tel Aviv. With the guidance of Isaac Stern and Pablo Casals, the support of the America-Israel Cultural Foundation, and scholarships from the Juilliard School and the Helena Rubinstein Foundation, he came to America in 1962 to study with Ivan Galamian at Juilliard. In 1967 he won first prize in the twenty-fifth Leventritt International Competition, setting the stage for his solo career. Mr. Zukerman now records exclusively for BMG Classics on the RCA Victor Red Seal label. His more than ninety recordings for Angel, CBS, Deutsche Grammophon, London, Philips, and RCA are widely representative of both the violin and viola repertoire, and have garnered twenty-one Grammy nominations and two Grammy awards.
Mr. Zukerman's conducting career began in 1970 with the English Chamber Orchestra. He served as music director of the South Bank Festival for three years and of the St. Paul Chamber Orchestra for seven years. In 1990 he began a three-year appointment as principal guest conductor of the Dallas Symphony's International Summer Music Festival. During the 1993-94 season he became principal guest conductor of the Dallas Symphony. Mr. Zukerman is a longtime advocate of contemporary music; his commissions from and championing of living composers have resulted in three consecutive ASCAP awards from the American Symphony Orchestra League. As a chamber musician he has collaborated with prominent colleagues for more than twenty years. A highlight of his 1994-95 season was his first world tour as conductor and soloist with the English Chamber Orchestra. The recipient of numerous awards, Mr. Zukerman has been featured in a variety of television specials. He made his Boston Symphony debut as violin soloist in 1969 at Tanglewood and appeared as a guest conductor with the BSO several times between 1977 and 1979 at Tanglewood and in Boston. His most recent BSO appearance was as soloist in Beethoven's Violin Concerto, at Tanglewood in 1989.



Born in Bloomington, Indiana, in 1967, violinist **Joshua Bell** came to national attention when he won the Seventeen Magazine/General Motors Competition at fourteen in 1981. His made his Philadelphia Orchestra debut that same year, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and an exclusive recording contract with London/Decca. Mr. Bell's 1995-96 season begins with summer festival engagements at the Hollywood Bowl, Tanglewood, the Bath Festival, and London's Hampton Court Palace Festival and includes appearances with orchestras throughout North America. In Europe he will appear as featured soloist with the Netherlands Radio Philharmonic on tour throughout Germany and Austria, and in concerts with the Orchestre de la Suisse Romande and the Czech Philharmonic. Recitals take him to London's Wigmore Hall, Singapore, Hong Kong, and across the United States. Mr. Bell received his first violin at five and was seriously committed to the instrument by the time he was twelve, when he met the renowned violinist and pedagogue Josef Gingold, who became his mentor and teacher. He now performs more than 100 concerts each season worldwide, including concerto appearances, solo recitals, and chamber music. He recently gave the world premieres of two pieces written for him: British composer Nicholas Maw's Violin Concerto, and *Air* for violin and piano by the American composer Aaron Jay Kernis. He is unique among his peers in that he has begun composing his own cadenzas for the major violin concertos; his cadenzas for the Brahms, Beethoven, and Mozart concertos have won consistent praise from conductors and critics alike. In 1987 Mr. Bell became the first violinist in more than a decade to sign an exclusive recording contract with London/Decca; releases scheduled for this season include piano trios by Shostakovich and Rachmaninoff, the Brahms and Schumann violin concertos with Christoph von Dohnányi and the Cleveland Orchestra, and an album of Fritz Kreisler showpieces. Mr. Bell has appeared annually at Tanglewood since his BSO debut here in 1989.



Making her Boston Symphony debut with this week's performance of Verdi's *Requiem*, soprano **Sharon Sweet** has been heard at the Vienna State Opera, Paris Opera, Metropolitan Opera, Chicago Lyric Opera, San Francisco Opera, Hamburg State Opera, Cologne Opera, the Monnaie in Brussels, Cologne Opera, the Salzburg Festival, and the Arena di Verona. Acclaimed as Verdi's Aida, Leonora in *Il trovatore*, Desdemona in *Otello*, and Amelia in *Un ballo in maschera*, she has also won praise as Elisabeth in Wagner's *Tannhäuser*, in Vienna, Berlin, Cologne, and at the Met. In 1993-94 she was seen at the Met and internationally on television opposite Plácido Domingo in the first Metropolitan opera production of Verdi's *Stiffelio*, conducted by James Levine. In addition she has established herself as a soloist in the orchestral repertoire, appearing with great orchestras and conductors on both sides of the Atlantic. In the 1995-96 season Ms. Sweet sings Leonora in a new production of *La forza del destino* at the Metropolitan Opera under James Levine, appearing also with the Met as Amelia in *Ballo*, Donna Anna in *Don Giovanni*, and as Aida in the Parks Season. She makes her debut as Aida at the Teatro Colon in Buenos Aires and returns in the same role to the Vienna State Opera. Other engagements for the coming season include Elisabeth in *Tannhäuser* at the Vienna State Opera, Norma in Bilbao, and the *Trovatore* Leonore at the Hamburg State Opera. She makes her Chicago Symphony debut in May 1996, in Mahler's Eighth Symphony under Christoph Eschenbach's direction. Plans for 1996-97 include productions of *Turandot* at the Maggio Musicale Fiorentino and the Royal Opera House, Covent Garden, a return to the Metropolitan Opera as Aida, and her first performances of Elvira in Verdi's *Ernani*, in Bilbao. Ms. Sweet has recorded Verdi's *Requiem* under the direction of Carlo Maria Giulini. Her growing discography also includes three complete operas: Mozart's *Don Giovanni* under Sir Neville Marriner's direction for Philips, Verdi's *Falstaff* under Sir Colin Davis for BMG, and Weber's *Der Freischütz* under Marek Janowski, also for BMG.



Mezzo-soprano **Florence Quivar** is a regular guest with the world's leading orchestras, music festivals, and opera companies. Recent European engagements have included Berlioz's *La Mort de Cléopâtre* at the Berlin Festival, Dalila in Saint-Saëns' *Samson et Dalila* with Flemish Opera, Mahler's *Das Lied von der Erde* at the Monnaie in Brussels, and Azucena in *Il trovatore* with the Hamburg Staatsoper. At the Metropolitan Opera she has portrayed Mother Marie in Poulenc's *Dialogues of the Carmelites*, Jocasta in *Oedipus Rex*, Isabella in *L'italiana in Algeri*, Fidès in *Le Prophète*, La Zia Principessa in *Suor Angelica*, Serena in the company's first production of *Porgy and Bess*, and Ulrica in a telecast of *Un ballo in maschera*. International tours and festival appearances have taken her throughout Europe and to Japan. Among her many recordings are "Ride On, King Jesus," a solo album of spirituals for Angel/EMI; Verdi's *Luisa Miller* and Stravinsky's *Oedipus Rex* under James Levine; Mahler's Eighth Symphony with Seiji Ozawa and the Boston Symphony; the Verdi *Requiem* with Sir Colin Davis; *Porgy and Bess* with Lorin Maazel and the Cleveland Orchestra; and Handel's *Messiah*. A native of Philadelphia, Florence Quivar is a graduate of the Philadelphia Academy of Music, a former member of the Juilliard Opera Theater, and a winner of the National Opera Institute Award, the Baltimore Lyric Opera Competition, and the Marian Anderson Vocal Competition. Ms. Quivar made her Boston Symphony debut in December 1976. She was soloist in Brahms's *Alto Rhapsody* and Beethoven's Ninth Symphony in the orchestra's closing Tanglewood concert last summer under Christoph Eschenbach's direction, and appeared here earlier this month under Seiji Ozawa's direction in a commemorative performance of Mahler's *Resurrection* Symphony marking the fiftieth anniversary of the end of World War II.



Making his Boston Symphony debut in this week's performance of Verdi's *Requiem*, tenor **Michael Sylvester** has won international acclaim at theaters including the Metropolitan Opera, La Scala in Milan, La Fenice in Venice, the Grand Théâtre de Genève, the Paris Opera, San Francisco Opera, Hamburg State Opera, Vienna State Opera, the Royal Opera at Covent Garden, and the Deutsche Oper Berlin, winning praise as Radames in *Aida*, Calaf in *Turandot*, Adorno in *Simon Boccanegra*, Cavaradossi in *Tosca*, Samson in *Samson et Dalila*, Bacchus in *Ariadne auf Naxos*, and Florestan in *Fidelio*. In the 1995-96 season he makes his Chicago Lyric Opera debut in *Simon Boccanegra*, returns to the Metropolitan Opera as Radames and Calaf, and returns to the Royal Opera House, Covent Garden, for *Aida*. He will also appear in that opera at the Teatro Colon in Buenos Aires and in a new production under Zubin Mehta's direction in Florence. Plans for 1996-97 include *Don Carlo* in Chicago and *Aida* at the Met. Mr. Sylvester made his Metropolitan Opera debut in the spring of 1991, in Verdi's *Luisa Miller* under James Levine, subsequently returning for *Don Carlo*, *Madama Butterfly*, and *Aida*. He made his debut at Venice's Teatro La Fenice in *Don Carlo* in December 1991 and his Royal Opera debut as Samson that same year, returning to the Royal Opera for a new production of *Simon Boccanegra* under Sir Georg Solti in 1994. Born in Noblesville, Indiana, Mr. Sylvester holds degrees from Westminster Choir College and Indiana University, where he studied with the famed Wagnerian soprano Margaret Harshaw. He began his career in the United States, first appearing with such companies as New York City Opera, San Diego Opera, and Cincinnati Opera. Concert audiences have heard him in such works as Mahler's *Das klagende Lied*, Verdi's *Requiem*, Beethoven's *Leonore* and Ninth Symphony, and Mahler's Symphony No. 8. His recordings include Mahler's Eighth Symphony under Robert Shaw for Telarc, and the title role in *Don Carlo* with James Levine and the Metropolitan Opera for Sony Classics.



Acclaimed for his interpretations of the Italian repertoire and also as a singer of Mozart, bass-baritone **Ferruccio Furlanetto** has appeared at major opera houses throughout the world and is a guest at the most important festivals. Following studies in philology and natural science, Mr. Furlanetto embarked on his musical education in 1972, making his debut at La Scala in 1979 in the critically acclaimed Claudio Abbado/Giorgio Strehler production of Verdi's *Macbeth*. He first appeared at the Metropolitan Opera in the 1980-81 season. In June 1985 Mr. Furlanetto sang in an internationally televised performance of Mozart's *Coronation* Mass under Herbert von

Karajan's direction at the Vatican in the presence of Pope John Paul II. In 1986 Karajan invited him to the Salzburg Festival as Leporello in *Don Giovanni*; he subsequently appeared at short notice as Philip in Don Carlo at the 1986 Easter Festival, a performance recorded for release on laser disc. In 1991, the Mozart commemorative year, he was the only singer to sing two leading Mozart roles at Salzburg: Leporello under Riccardo Muti and Figaro under Bernard Haitink. Also known as a concert singer, Mr. Furlanetto sang a program of Russian songs with pianist Alexis Weissenberg in a 1993 tour to Berlin, Barcelona, La Scala in Milan, Cologne, the Musikverein in Vienna, and the Salzburg Festival. He was invited by Riccardo Muti to appear in a new production of *Don Pasquale* at La Scala in 1994 and sang at Salzburg last summer in a new production by Patrice Chéreau of *Don Giovanni* under Daniel Barenboim's direction, a production revived this August. Following this week's Verdi *Requiem* at Tanglewood, with which he makes his Boston Symphony debut, his 1995-96 season includes performances in Vienna, London, Munich, Madrid, and Paris, and the continuation of his collaboration with Alexis Weissenberg, with performances of Schubert's *Winterreise.* Born in 1949 in Sacile near Treviso, and a resident of Monaco, Mr. Furlanetto is an Honorary Ambassador to the United Nations.



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the **Tanglewood Festival Chorus** marked its twenty-fifth anniversary in April 1995 and celebrates that anniversary this summer. This past December, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of Berlioz's *Requiem, Roméo et Juliette,* the "Royal Hunt and Storm" from *Les Troyens,* and, in its Asian premiere, the *Messe solennelle.* Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, and such prominent guest conductors as Bernard Haitink, Marek Janowski, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchaikovsky's *Pique Dame* and Berlioz's *Requiem,* on RCA Victor Red Seal; Strauss's *Elektra,* Mahler's Second, Third, and Eighth symphonies, and Schoenberg's *Gurrelieder,* on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream,* on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, **John Oliver** is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver recently recorded an album with the John Oliver Chorale for Koch International, including three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai,* Martin Amlin's *Time's Caravan,* and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shin Yu-kai Chorus, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Festival. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Carol Amaya
Annette Anfinrud
Sarah S. Brannen
Jennifer E. Brown
Joanne Colella Boag
Susan Cavalieri
Jane Circle Morfill
Lorenzee Cole
Sarah Dorfman Daniello
Christine P. Duquette
Ann M. Dwelley
Martha R. Golub
Isabel M. Gray
Amy G. Harris
Rebecca Hayden
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Livia Racz
Miranda Roberts
Charlotte C. Russell
Melanie W. Salisbury
Pamela Schweppe
Suzanne Schwing
S. Lynn Shane
Joan P. Sherman
Annelise Skovmand
Mary Beth Stevens
Sarah J. Telford
Alice Vail Johannen
Jennifer Wehr
Bernadetta Yao-McEachern

Mezzo-sopranos
Samantha J. Adams
Debra A. Basile
Maisy Bennett
Constance Cahill
Sharon Carter
Ethel Crawford
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Debra Foote
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Barry Singer
Ethan Sperry
Nathaniel Stine
Don P. Sturdy
Martin S. Thomson
Benjamin Antes Youngman
Mox Weber

Basses
John Cavallaro
Kirk Chao
Li-lan Cheng
Mel Conway
James W. Courtemanche
William Cutter
Jay Gregory
Mark L. Haberman
Michael G. Healy
Michael T. Heneise
Brett Johnson
David K. Kim
John Knowles
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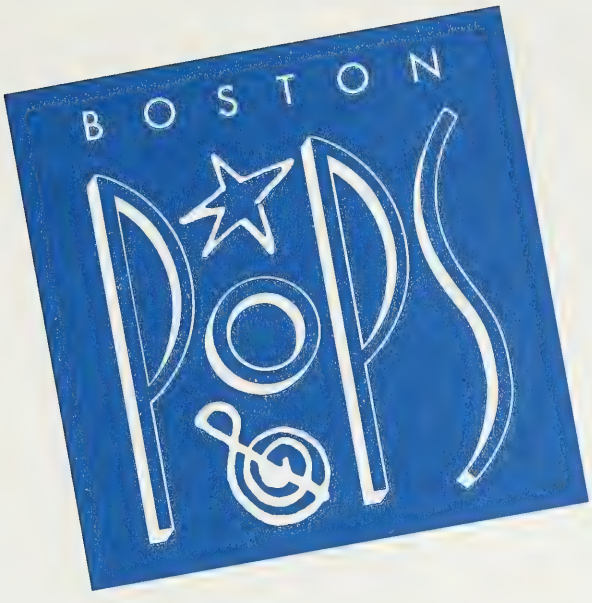
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POPS AT TANGLEWOOD

BOSTON POPS ORCHESTRA

KEITH LOCKHART, CONDUCTOR

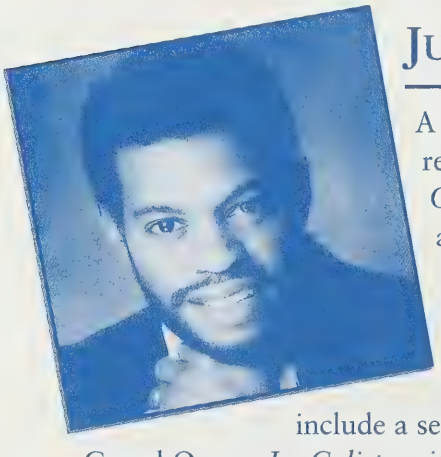
110th SEASON

Monday evening, August 28, 1995, at 8:30



John Williams

Now Boston Pops Laureate Conductor and Artist-in-Residence at Tanglewood, John Williams was named nineteenth Conductor of the Boston Pops Orchestra in January 1980 and retired from that position in December 1993. Born in New York, he attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. Mr. Williams worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He wrote music for many television programs in the 1960s, winning two Emmy awards. He has composed the music and served as music director for more than seventy-five films; many of his film scores have been released as recordings. The recipient of thirty Academy Award nominations, Mr. Williams has been awarded five Oscars and sixteen Grammies, as well as several gold and platinum records. He won an Oscar and a Grammy for *Schindler's List*. Current projects include scoring the remake of the film *Sabrina*. His many concert pieces include two symphonies, a cello concerto for Yo-Yo Ma given its premiere with Seiji Ozawa and the BSO at the inaugural concert of Seiji Ozawa Hall last summer, and a concerto for New York Philharmonic principal bassoonist Judy LeClair. The Cleveland Orchestra has commissioned a trumpet concerto for its principal trumpet, Michael Sachs. Mr. Williams has made an acclaimed series of recordings with the Boston Pops Orchestra for Philips and Sony Classical.



Jubilant Sykes

A native Californian, Jubilant Sykes recently made his recording debut with the release of *Jubilant Sykes Sings Copland*, a compilation including *Old American Songs* and traditional spirituals. The recipient of many awards, Mr. Sykes won the Metropolitan Opera Regional First Place Award in Los Angeles and went on to make his debut with the company in New York in the 1990-91 season. His other operatic credits include a season with the Deutsche Oper Berlin and Houston Grand Opera, *La Calisto* with the St. Paul Chamber Orchestra, and appearances with many other U.S. opera companies. Much in demand as a soloist with orchestra, Mr. Sykes has performed under the direction of Lorin Maazel, Raymond Leppard, David Zinman, Christoph Eschenbach, and Andrew Litton, and in the world premiere of *Coming Forth into Day* written by Jehan El Sadat (widow of Anwar Sadat) with composer Libby Larson. He has performed before an audience of 100,000 with the Baltimore Symphony and given numerous solo recitals. This evening marks his Boston Pops debut.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Monday evening, August 28, 1995, at 8:30, at Tanglewood

JOHN WILLIAMS conducting
CELEBRATING THE GREAT AMERICAN SONGBOOK

Love Is Sweeping the Country, from *Of Thee I Sing* — Gershwin-Ramin

Carousel Waltz — Rodgers

From *Old American Songs* — Copland
- The Little Horses
- The Dodger
- At the River
- I Bought Me a Cat

JUBILANT SYKES, baritone

Bernstein on Broadway — arr. Ramin
- New York, New York, from *On the Town*
- Lonely Town, from *On the Town*
- America, from *West Side Story*

Mambo from *West Side Story* — Bernstein

INTERMISSION

S'Wonderful, from *Funny Face* — Gershwin-Ramin

The Song Is You: A Tribute to Jerome Kern — arr. Stevens
- I Won't Dance—Smoke Gets in Your Eyes—
- A Fine Romance—All the Things You Are—
- The Song Is You

City Called Heaven — Trad.-Erb

Were You There? — Trad.-Erb/Sykes/Rice

MR. SYKES

No One Is Alone, from *Into the Woods* — Sondheim-Morley

Everything's Coming Up Roses, from *Gypsy* — Styne-Ramin

The Boston Pops Orchestra may be heard on Sony Classical, Philips, and RCA records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.



THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor

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Tamara Smirnova
Lucia Lin
Leo Panasevich
Gottfried Wilfinger
Alfred Schneider
Amnon Levy
Harvey Seigel
Nancy Bracken
Aza Raykhtsaum
Bonnie Bewick
James Cooke
Jerome Rosen
Valeria Vilker Kuchment
Tatiana Dimitriades
Si-Jing Huang
Gerald Elias

Second Violins
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
Michael Rosenbloom
Lisa Crockett
Daniel Banner
Kristina Nilsson
Dianne Pettipaw
Gerald Mordis
James Orent
Paul MacDowell

Violas
Ronald Wilkison
Robert Barnes
Burton Fine
Michael Zaretsky
Marc Jeanneret
Rachel Fagerburg
Joseph Pietropaolo
Kenneth Stalberg

Cellos
Martha Babcock
Sato Knudsen
Carol Procter
Jerome Patterson
Owen Young
Robert Ripley
Ronald Lowry
George Seaman

Basses
Lawrence Wolfe
John Salkowski
James Orleans
Todd Seeber
Dennis Roy
Robert Caplin
Barry Boettger

Flutes
Marianne Gedigian
Catherine Payne

Piccolo
Iva Milch

Oboes
Keisuke Wakao
Wayne Rapier

English Horn
Robert Sheena

Clarinets
William Wrzesien
Julie Vaverka

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Richard Menaul
Kevin Owen
Thomas Haunton
Jane Sebring

Trumpets
Timothy Morrison
Thomas Rolfs
Peter Chapman
Thomas Smith

Trombones
Norman Bolter
Ronald Barron
Mark Cantrell

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Ann Hobson Pilot

Piano
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Boston Symphony Orchestra

Seiji Ozawa
music director



Tanglewood
1995

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Jazz At Tanglewood

Thursday, August 31, at 7:30 p.m.
THE SHIRLEY HORN TRIO
Seiji Ozawa Hall

Friday, September 1, at 7:30 p.m.
JOE HENDERSON'S "DOUBLE RAINBOW" QUARTET
with
Hello Alves, piano
Nilson Matta, acoustic bass
Paulo Braga, drums
and guests
THE JOHN SCOFIELD QUARTET
Seiji Ozawa Hall

Saturday, September 2,
at 1:30 p.m.
DIANE SCHUUR and her Trio
Seiji Ozawa Hall

at 7:30 p.m.
TONY BENNETT and his Trio
Koussevitzky Music Shed

Sunday, September 3,
at 1:30 p.m.
FLORA PURIM and AIRTO
Seiji Ozawa Hall

at 7:30 p.m.
TITO PUENTE LATIN JAZZ ENSEMBLE
Seiji Ozawa Hall

Monday, September 4, at 1:30 p.m.
THE NEW BLACK EAGLE JAZZ BAND
Seiji Ozawa Hall



Verve

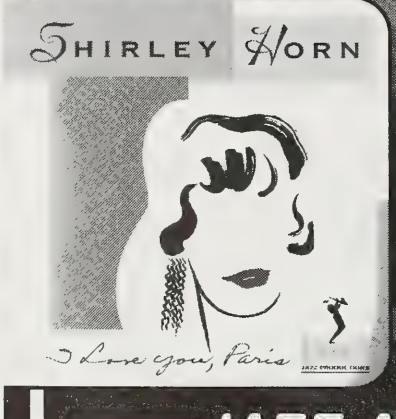
at Tanglewood

August 31

Shirley Horn

"One of the finest jazz singers of this, or any, day"
Los Angeles Times

I Love You Paris 314 523 486-2/4

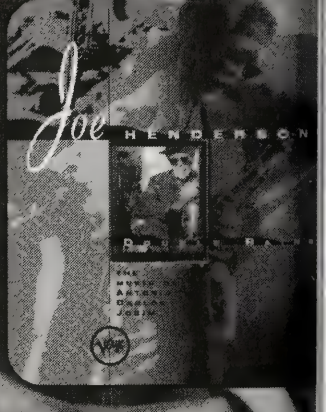


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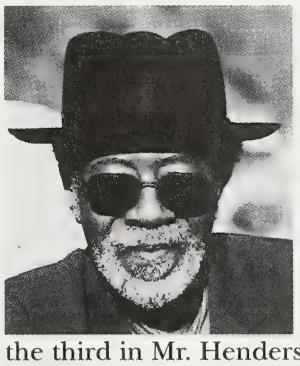
ARTISTS

Shirley Horn



A native Washingtonian, Shirley Horn was born in 1934 into a household where love of music was actively encouraged by her mother. She studied composition at Howard University and was awarded a scholarship to the Juilliard School. Unable to cover her living expenses, she returned to Washington to resume her musical training at Howard. In 1960, at the behest of Miles Davis, Ms. Horn traveled to New York to be the opening act for his stint at the Village Vanguard. During this time she also released such albums as *Embers and Ashes, Loads of Love, Shirley Horn with Horns,* and *Travelin' Light,* and performed on the soundtracks to *For Love of Ivy* and *A Dandy in Aspic.* Soon Quincy Jones joined the voices championing her mastery, but, by the mid-'60s, Ms. Horn had resettled in Washington for a lengthy, self-imposed exile to raise her daughter. Her resurgence came in the 1980s with the signing of a Verve contract and subsequent live recording. The next three years brought more acclaim for Ms. Horn and such recordings as *I Thought About You, Close Enough for Love,* and *You Won't Forget Me* (notable for the appearance of her mentor, Miles Davis, for being her first *Billboard* #1, and for garnering her first Grammy nomination). In 1992, Shirley Horn recorded *Here's to Life,* her *tour de force* collaboration with Johnny Mandel, which earned her *Billboard*'s 1992 Jazz Album of the Year and Jazz Artist of the Year, and spent seventeen weeks on *Billboard*'s jazz chart. She has subsequently released *Light Out of Darkness (A Tribute to Ray Charles)* and *I Love You Paris,* recorded in one night in March 1992 at Paris's famed Théâtre du Chatelet, with Charles Ables on bass and Steve Williams on drums.

Joe Henderson



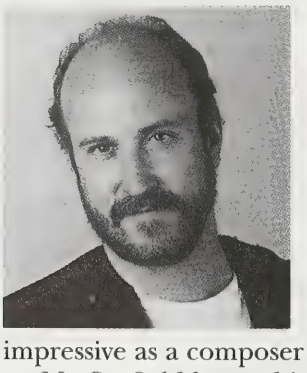
With his latest release, *Double Rainbow* (Verve), Grammy-winning tenor saxophonist Joe Henderson pays tribute to the late Brazilian composer Antonio Carlos Jobim. The new recording is the third in Mr. Henderson's highly acclaimed series of composer songbooks, which also includes *Lush Life: The Music of Billy Strayhorn* and *So Near, So Far (Musings for Miles).* Since signing with the Verve label three years ago, Joe Henderson has received Grammy awards for Best Jazz Instrumental Solo for *Lush Life* and two Grammy awards (for Best Jazz Instrumental Solo and Best Jazz performance, Small Group) for *So Near, So Far.* He was named *Billboard*'s #1 Jazz Artist in 1993, and *Lush Life* was selected as one of the best records of the last ten years in *CD Review*'s tenth-anniversary issue. For two consecutive years he won the triple crown (#1 Tenor Saxophonist, #1 Jazz Artist, and #1 Jazz Album) in the *Downbeat* readers' and critics' polls.



In addition, Mr. Henderson was asked to perform at the White House for President Clinton's inauguration, at the Newport Jazz Festival's fortieth-anniversary celebration, and alongside Melissa Manchester at the 1993 *Billboard* Awards. The seeds of *Double Rainbow* were planted at two 1993 concerts in Brazil, at which Joe Henderson first met and performed with Antonio Carlos Jobim. The two reunited in April 1994 for the Carnegie Hall concert celebrating Verve's fiftieth anniversary. Unfortunately, serious illness prevented Mr. Jobim from participating in the recording, which included South Americans Nico Assumpcao, Paulo Braga, Oscar Castro-Nueves, and Eliane Elias as well as North Americans Herbie Hancock, Christian McBride, and Jack DeJohnette.

Born in Lima, Ohio, in 1939, Joe Henderson grew up listening to his brother's jazz records and was given a tenor saxophone at age nine. After studying at Kentucky State University and Wayne State in Detroit, he was drafted into the military in 1960. Upon his discharge in 1962 he settled in New York and hooked up with trumpeter Kenny Dorham, with whom he made his first recording in April 1963, *Una Mas* (Blue Note). Two months later Mr. Henderson made his Blue Note debut as a leader, with *Page One.* He went on to appear on several important Blue Note releases, among them the popular *Song for My Father* by the Horace Silver Quintet.

John Scofield



In nearly two decades of recording, jazz guitarist John Scofield has explored straight-ahead jazz, regional musics, bebop, rock-infused fusion, and funk. Equally impressive as a composer and an improviser, Mr. Scofield began his career shortly after leaving Boston's Berklee College of Music. There he played with such musicians as vibist Gary Burton and bassist Steve Swallow, who later performed in Mr. Scofield's first trio and on its recordings *Shinola, Out Like a Light,* and *Bar Talk.* Over the years, John Scofield has recorded and toured with a variety of artists, playing electric jazz with Miles Davis for three years (and on such albums as *Star People, Decoy,* and *You're Under Arrest*) and straight-ahead jazz with Gerry Mulligan, Chet Baker, and Joe Henderson, in addition to releasing a series of highly acclaimed recordings as a leader. His *Blue Matter* and *Still Warm* are considered modern funk classics, while more recent modern jazz albums like *Time on My Hands* and *Meant to Be* have consistently ranked in jazz polls worldwide. After completing his recent collaboration with longtime friend Pat Metheny entitled *I Can See Your House from Here,* Mr. Scofield was dubbed "King John" in the headline accompanying his cover story in *Downbeat Magazine.* On his most recent recording, a soulful collection on the Blue Note label entitled *Hand Jive,* he collaborates with tenor saxophonist Eddie Harris.

Diane Schuur



Diane Schuur has received two Grammy awards as Best Jazz Vocalist, has twice performed at the White House, and has made chart-topping recordings. Acclaimed worldwide for her vocal versatility and incredible range, Ms. Schuur was "discovered" by Dizzy Gillespie, who brought her onstage at the 1979 Monterey Jazz Festival. She wowed the audience and jazz saxophonist Stan Getz, who become her mentor and introduced her during a televised performance at the White House. That performance led to a recording contract with GRP, still her label today. Regularly compared to Sarah Vaughan and Ella Fitzgerald, Diane Schuur began singing to their records from the age of two. Blind since birth, she found her voice a bridge to the world and started her career with an engagement at the Tacoma Hilton at age nine. Since her first GRP release, Ms. Schuur has recorded a dozen albums, including *In Tribute,* an affectionate salute to the influences in her life (especially longtime idol Dinah Washington), and *Heart to Heart,* a collaboration with B.B. King.

Tony Bennett



Tony Bennett entered his fifth decade in popular music by releasing an album version of his highly acclaimed *MTV Unplugged* session, first broadcast in June 1994. Comprising twenty classic tunes from the "great American songbook," *Tony Bennett—MTV Unplugged* won the 1995 Grammy Award for Album of the Year, bringing Mr. Bennett's lifetime Grammy total to five. The album includes contributions from guest artists k.d. lang ("Moon Glow") and Elvis Costello ("They Can't Take That Away From Me"). Other tracks include "Fly Me to the Moon," "Rags to Riches," "Steppin' Out," "Body and Soul," and "I Left My Heart in San Francisco." Accompanying Mr. Bennett are his longtime collaborator Ralph Sharon on piano, Doug Richeson on bass, and Clayton Cameron on drums. The MTV generation first took Tony Bennett to heart during his appearance with the Red Hot Chili Peppers on the 1993 Video Music Awards Ceremony. In December of that year he shared the stage with a number of Alternative Nation performers in a series of six Christmas concerts hosted by alternative rock radio stations across the country. Since his renewed association with Columbia Records in 1986, Tony Bennett has released one of the most consistently praised bodies of recorded work in American popular music: *The Art of Excellence* (May 1986); the anthology reissue *Tony Bennett Jazz* (April 1987); *Bennett/Berlin* (October 1988), a tribute to the composer in his 100th-birthday year; the Grammy-nominated *Astoria: Portrait of the Artist* (February 1990); and his last two Columbia records, a tribute to Frank Sinatra entitled *Perfectly Frank* (1992) and *Steppin'Out* (1993), each of which won a Grammy in the Best Traditional Pop Vocal category. The son of a grocer and Italian-born immigrant, Anthony Dominick Benedetto was born in Astoria, Queens (New York City) in 1926. He grew up singing and drawing pictures and now enjoys a flourishing second career as an artist, painting under his given name. Discovered by Bob Hope in 1949, Tony Bennett signed a recording contract the following year with Columbia Records. He had a series of hit singles, including "Boulevard of Broken Dreams," "Because of



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You," "Just in Time," "Cold, Cold Heart," "Stranger in Paradise," and "Rags to Riches." The 1962 release of "I Left My Heart in San Francisco" made Tony Bennett an international star and earned two Grammy awards. In July 1991, in celebration of his unparalleled contributions to pop music, Columbia/Legacy assembled *Forty Years: the Artistry of Tony Bennett,* a boxed set containing 87 songs. That same year he sang at the July 4th celebration in Washington, D.C. (which was televised by PBS), appeared with John Williams and the Boston Pops Orchestra in a performance taped for PBS's *Evening at Pops,* and received from Columbia a plaque marking the sale of 30 million records since he first signed with the label. In addition, *Tony Bennett Live —Watch What Happens* was released as a home video by SMV (Sony Music Video Enterprises). It is a concert performance at London's Prince Edward Theatre in which Mr. Bennett is accompanied by the Ralph Sharon Trio and the London Chamber Orchestra. Tony Bennett is making a return Tanglewood appearance, having performed during the 1991 and 1993 Jazz Festivals.

Flora Purim and Airto



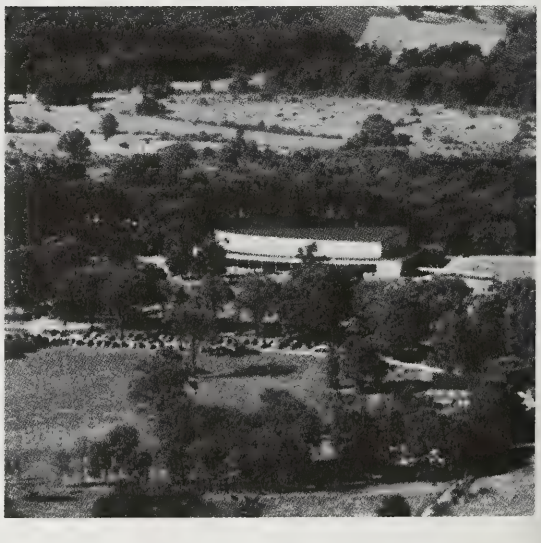
Over the past twenty-five years, Brazilian native Airto has been one of the most influential percussionists in the world of jazz. He is noted particularly for his work with Miles Davis during the *Bitches Brew* era and for his leadership in the fusion genre with such recordings as *Weather Report* and *Return to Forever.* His impact has been so powerful that in 1972 *Downbeat Magazine* added a percussion category to its readers' and critics' polls; Airto has been voted best in that category ever since. His formidable expertise in Brazilian cultures and percussion instruments makes Airto's performances both educational and electrifying.

Singer Flora Purim's contributions to the jazz world have been equally important as Airto's and their partnership and marriage have created a bond that is recognizable in their music. The two have been making music together since their collaboration on *Return to Forever* in the early 1970s. Ms. Purim's six-octave voice has been acclaimed for its simple beauty and its ethereal, sensual quality. Airto and Flora have performed around the world, including tours of the U.S., Europe, South America, Russia, and the Far East.

Tito Puente



For more than fifty years, Tito Puente has enjoyed success as a band leader, musician (playing timbales, vibes, marimba, piano, saxophone, and clarinet), arranger, and composer. He has written or co-written more than 400 songs, including the well-known "Oye Como Va," recorded by Carlos Santana in the early 1970s. Ernesto Anthony Puente, Jr., was born in New York City in 1923 to parents newly arrived from Puerto Rico. Among his musical influences were South American, Cuban, and swing music, including the great dance bands, and especially two musicians, Gene Krupa and Stan Kenton. By the age of twelve, Tito Puente was performing with local Latin and society bands. He continued performing in New York until he was drafted into the U.S. Navy at age nineteen. After a three-year stint, he attended the Juilliard School on the G.I. Bill. He formed his own nine-piece group, The Piccadilly Boys, which performed regularly at the Palladium, New York's "mecca



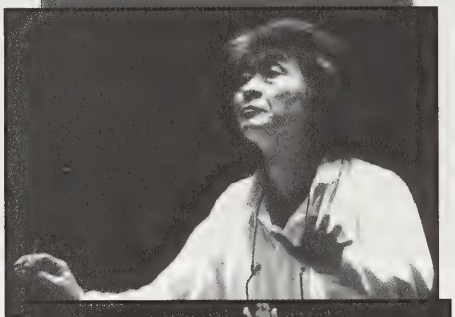
of Latin music." After playing at Birdland ("the jazz mecca"), and Roseland, Mr. Puente incorporated jazz harmonies into his music, producing Latin jazz, and also began recording. Since that time he has recorded steadily (more than 100 recordings), signing with Concord Picante, a division of Concord Jazz, in the early 1980s. Among his eleven albums on Concord Picante are *Master Timbalero, Royal T, Mambo of the Times,* and the Grammy-winning *Goza Mi Timbal.* He previously won Grammys for *Mambo Diablo, On Broadway,* and *Homenaje a Beny Moré.* A recipient of the Key to New York City and a star on the Hollywood Walk of Fame, Tito Puente received the Eubie Award in 1989 from the National Academy for Recording Arts and Sciences for lifetime achievement in the recording industry. In 1979 he and his group became the first Latin orchestra to play at the White House; they also played at President Ronald Reagan's inaugural ball. On television, Tito Puente has appeared on the *Cosby Show,* the *David Letterman Show,* and the *Arsenio Hall Show;* his movie credits include *Radio Days, Armed and Dangerous, Salsa,* and *The Mambo Kings.* In 1993 he was feted at Carnegie Hall by the Carnegie Hall Jazz Band directed by Jon Faddis. In 1981 the Tito Puente Scholarship Fund was set up to award grants to musically gifted youngsters in the Latin community; more than fifty grants have been awarded to date.

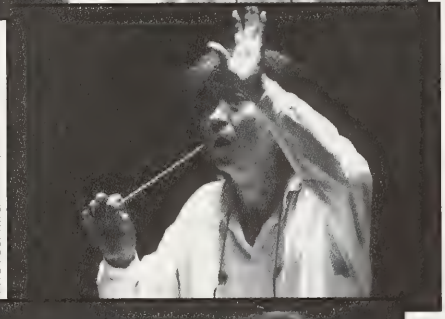
The New Black Eagle Jazz Band



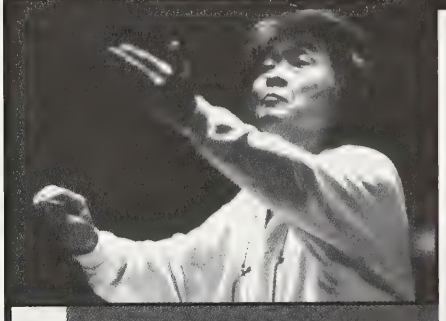
The New Black Eagle Jazz Band—Tony Pringle (cornet and leader), Billy Novick (clarinet and saxophone), Stan Vincent (trombone), Bob Pilsbury (piano), Peter Bullis (banjo), Eli Newberger (tuba), and "Pam" Pameijer (drums)—has performed to acclaim throughout North America and Europe in countless festivals, concerts, and clubs. At the forefront of the traditional jazz scene, the Black Eagles draw their repertoire from the entire spectrum of New Orleans music, taking this rich trove of songs and interpreting them with fresh insights, imbued with the individual musical personalities of the members. The band has long been a pioneer in researching and performing some of the less familiar music of the classic jazz era. Currently at 600-plus tunes, the band's songbook not only includes numbers of the early New Orleans masters—King Oliver, Louis Armstrong, and Jelly Roll Morton—but also the music of Duke Ellington and Fats Waller and even some originals. The band has performed with the Baltimore Symphony, the Boston Pops Orchestra, the Newton (Mass.) Symphony, and the Scottish National Symphony. The Black Eagles have also appeared on more than three dozen recordings on the Philips, GHB, Stomp Off, and Black Eagle labels.

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OPEN REHEARSAL-A
3 WEDNESDAY EVENINGS
AT 7:30PM

OCTOBER 25
SEIJI OZAWA, conductor
Music of IVES and BEETHOVEN

JANUARY 17
SIR SIMON RATTLE, conductor
Ida Haendel, violin
Music of BEETHOVEN and MAHLER

APRIL 17
BERNARD HAITINK, conductor
Pamela Frank, violin
Music of RAVEL, STRAVINSKY, and STRAUSS

OPEN REHEARSAL-B
3 WEDNESDAY EVENINGS
AT 7:30PM

NOVEMBER 8
BERNARD HAITINK, conductor
MAHLER Symphony No. 9

DECEMBER 5 (TUESDAY)
SEIJI OZAWA, conductor
Dawn Upshaw, soprano (Anne Trulove)
Philip Langridge, tenor (Tom Rakewell)
Paul Plishka, bass-baritone (Nick Shadow)
STRAVINSKY 'The Rake's Progress'

MARCH 13
ANDRÉ PREVIN, conductor
Malcolm Lowe, violin
Music of MOZART and BEETHOVEN

OPEN REHEARSAL-C
3 THURSDAY MORNINGS
AT 10:30AM

OCTOBER 12
SEIJI OZAWA, conductor
Emanuel Ax piano
Music of TIPPETT, BEETHOVEN, and PROKOFIEV

MARCH 7
ROGER NORRINGTON, conductor
Lynn Harrell, cello
Music of SMETANA and DVOŘÁK

APRIL 25
BERNARD HAITINK, conductor
Music of WEBERN, RAVEL, and SHOSTAKOVICH

OPEN REHEARSAL-D
3 THURSDAY MORNINGS
AT 10:30AM

NOVEMBER 30
ROBERT SPANO, conductor
Beaux Arts Trio
Music of DRUCKMAN, SIBELIUS, and BEETHOVEN (Triple Concerto)

JANUARY 25
SEIJI OZAWA, conductor
Music of BEETHOVEN and STRAUSS

MARCH 28
FRANZ WELSER-MÖST, conductor
Yefim Bronfman, piano
Music of HONEGGER, PROKOFIEV, and DVOŘÁK

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